REPORT RESUMES

ED 014 489 TE 000 132

ACTION IN THE LANGUAGE ARTS.

BY- BARFIELD, ONA AND OTHERS

ORANGE COUNTY PUBLIC SCHOOLS, ORLANDO, FLA.

PUB DATE MAR 65

EDRS PRICE MF-$1.50 HC-$16.00 398P.

DESCRIPTORS- *CURRICULUM GUIDES, *ENGLISH INSTRUCTION, *LANGUAGE ARTS, LISTENING, SPEAKING, LANGUAGE DEVELOPMENT, LANGUAGE USAGE, LANGUAGE, LITERATURE, COMPOSITION (LITERARY), READING, JUNIOR HIGH SCHOOL STUDENTS, HIGH SCHOOL STUDENTS, ORANGE COUNTY, FLORIDA

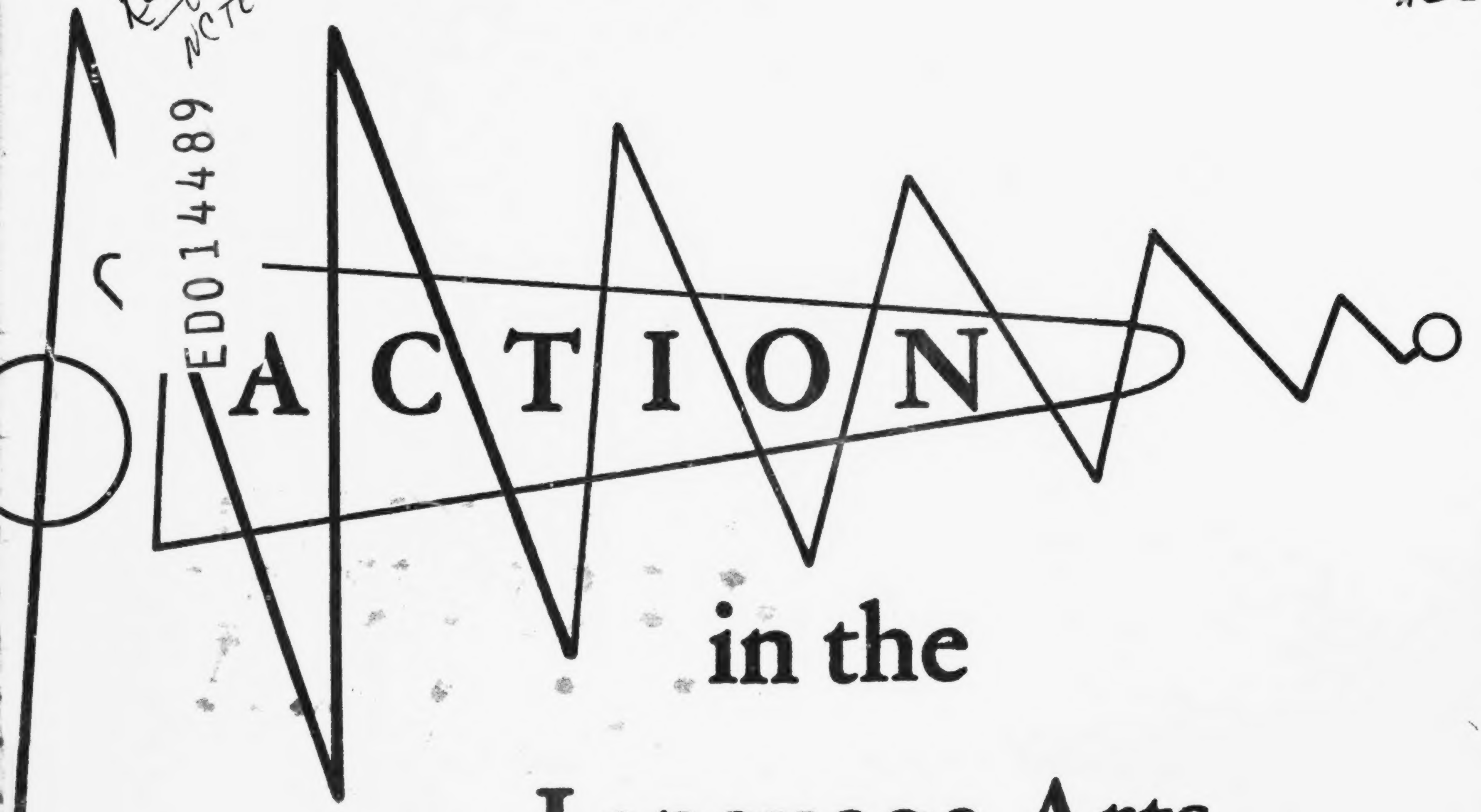
ORANGE COUNTY FLORIDA'S ENGLISH GUIDE FOR GRADES SEVEN THROUGH TWELVE IS DIVIDED INTO FOUR ASPECTS OF ENGLISH LANGUAGE STUDY--(1) LISTENING, SPEAKING, VIEWING, (2) DEVELOPMENT AND USE OF THE LANGUAGE (INCLUDING GRAMMAR, WORD STUDY, AND USAGE), (3) READING AND LITERATURE, AND (4) WRITING. EACH SECTION DELINEATES OBJECTIVES, CONCEPTS, ATTITUDES, COMPETENCIES AND SKILLS IDENTIFIED AS TO JUNIOR OR SENIOR HIGH EMPHASIS, AND TECHNIQUES AND PROCEDURES ORGANIZED BY GRADE LEVELS. THE PROGRAM CONTENT IS DIFFERENTIATED FOR STUDENTS OF DIFFERING ABILITIES. A "DEVELOPMENT OF LANGUAGE" UNIT FOR EACH GRADE LEVEL IS PRESENTED. OTHER TOPICS DETAILED ARE A SEQUENTIAL WRITING PROGRAM, THE LINGUISTIC APPROACH TO LANGUAGE INSTRUCTION, PRACTICES FOR GUIDED READING, THE ENGLISH TEACHER AND THE LIBRARIAN, APPROACHES TO LITERATURE STUDY, AND SEQUENCE OF LITERARY ANALYSIS. READING LISTS FOR STUDENTS AND REFERENCES FOR TEACHERS ARE INCLUDED. THIS GUIDE, RECOMMENDED BY THE NCTE COMMITTEE TO REVIEW CURRICULUM GUIDES, IS NOTED IN "ANNOTATED LIST OF RECOMMENDED ELEMENTARY AND SECONDARY CURRICULUM GUIDES IN ENGLISH, 1967." (SEE TE 000 140.) IT IS ALSO AVAILABLE IN LIMITED SUPPLY, FROM THE ORANGE COUNTY OFFICE OF PUBLIC INSTRUCTION, P.O. BOX 271, ORLANDO, FLORIDA, FOR $3.00. (LK)

Action in the Language Arts
Office of Public Instruction
Orange County, Florida
1965 7-12

Rec for 1966
NCTE

REC.

ED014489



ACTION in the Language Arts

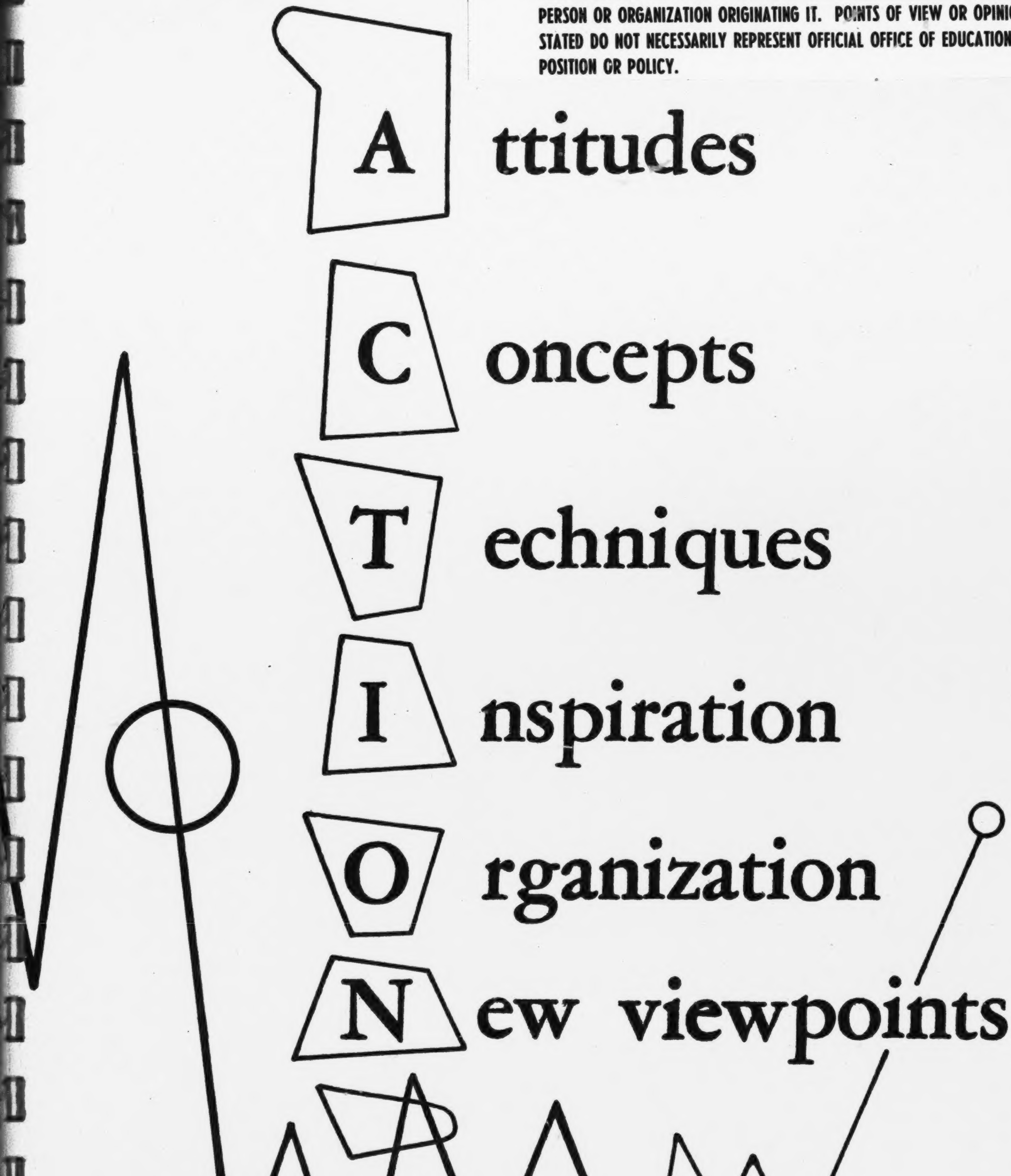
TE000132

For Examination Only
PLEASE DO NOT REMOVE

National Council of Teachers of English
508 South Sixth Street
Champaign, Illinois 61820

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.



Attitudes
Concepts
Techniques
Inspiration
Organization
New viewpoints

FOREWORD

One of the primary functions of our schools is to develop students' ability in the arts of communication. A society as increasingly complex as ours, a society in which knowledge and skill in the use of the English language is becoming more and more essential to the success and happiness of individuals makes it imperative that educators constantly appraise and revise their plans for accomplishing this goal.

It is for these reasons that this curriculum guide, "Action in the Language Arts," has been prepared for the secondary schools of Orange County. It covers adequately every phase of the language arts, taking cognizance of modern trends, usage, and implications in the study of the English language. The material is authentic rather than authoritarian; it is founded on sound research and accepted practice.

The Writing Committee has kept in mind the following: first that the guide should be articulated with the elementary curriculum guide previously written; second, that it should be of practical value for all levels of ability; and third, that it should give maximum assistance to all teachers, yet give them the opportunity to exercise initiative in adapting it to the needs of their students.

All those who contributed to this publication are to be commended for producing material which should enable teachers to make their programs more vital, more interesting, and more valuable for their students.

Walton O. Walker
Walton O. Walker
Superintendent of Public Instruction
Orange County, Florida
March, 1965

ACKNOWLEDGEMENTS

Many people have contributed to the production and publication of this guide; it would be impossible to name all of them here. However, grateful expression must be given first to the English department chairmen and English teachers of Orange County who generously shared their curriculum materials, and next to the consultants who gave constructive suggestions and effective guidance throughout the undertaking.

Special appreciation is due Dr. Vincent McGuire, Professor of English Education, University of Florida, who served as directing consultant; and to Paul Jacobs, Consultant in the Language Arts of the State Department of Education.

Assisting locally with advice and encouragement were:

Nelson Glass	Director of Instruction
Charles Terry	Principal, Boone High School
Mrs. Mary Thomason	Curriculum Assistant, 5th-6th
Mrs. Julia Hall	Sixth Grade Teacher, Lake Silver
Miss Ruth McCall	Library Consultant

For daily help, evaluation, and comments, the committee is grateful to Mrs. Bernice Hoyle, Curriculum Assistant in English.

To the officials of the Central Florida Museum and Planetarium, who provided quiet, comfortable, cool working-quarters is due a sincere note of thanks. We are further indebted to Mrs. Jane Scroggs and Miss Judy Hoffman for their careful preparation and typing of the script, to Glenn Bischoff for the cover design, and to Lyle Evans of Mid-Florida Tech for assistance in lay-out and publication.

The Writing Team

Miss Ona Barfield, Chairman
Winter Park High School

Mrs. Gladys Bosch
Robert E. Lee Junior High School

Mrs. Linda H. Reddick
Jones High School

William M. Branyon
Robinswood Junior High School

C. W. Hubbard
Apopka Memorial High School

TABLE OF CONTENTS

FOREWORD

ACKNOWLEDGEMENTS

EXPLANATORY INFORMATION

SECTION I

PHILOSOPHY

SECTION II

LISTENING, SPEAKING, VIEWING

SECTION III

DEVELOPMENT AND USE OF THE LANGUAGE

SECTION IV

READING AND LITERATURE

SECTION V

WRITING

APPENDIX

EXPLANATORY INFORMATION

ORGANIZATION	The content of this guide is divided into sections according to the aspects of English language study rather than by grade levels. However, an attempt has been made to present a sequential and cumulative plan, with competencies and skills identified as to junior and/or senior high emphasis, and the techniques and procedures spelled out by grade levels.
TABLE OF CONTENTS	In the beginning of the guide is found a general table of contents. The page numbers found in this table refer to the divider sheet found at the beginning of each section. On this divider sheet will be found a complete breakdown of the contents of that section.
USE OF ASTERISKS	Many of the techniques and procedures are marked with asterisks. Those which have a single mark have been used successfully with slow learners. This is not to suggest that these same assignments may not be used with other students. The items marked with two asterisks appear to be better suited to more able students. If the procedure is unmarked, it may suit best the average class. The reading lists for grade level study are also marked in this way for quick reference.
CONCEPTS	A concept here used refers to a basic agreed-upon tenet of knowledge in English which a teacher hopes young people will absorb.
COMPETENCIES AND SKILLS	Competencies and skills are observable characteristics set down as goals for the learner. They constitute the student's ability to do a certain thing, think in an orderly way, behave intelligently.
ATTITUDES	Attitudes, as used here, represent the feelings and emotions desired for the student.

LINGUISTIC UNITS

No choice need be made between teaching the development of language units and the linguistic units. The latter have been included in order to provide additional units in language study beyond the traditional approach, should the teacher desire to use them. This "new" English may be compared to the new mathematics in some ways.

APPENDIX

The appendix contains much valuable information which is placed there because of difficulty in associating the material with a particular section. This placement does not suggest that the material is of less importance. Among items of special interest are:

THE SCOPE AND SEQUENCE CHART

We should like to call particular attention to the chart containing specifics of a sequential program from grade one through grade twelve. It may serve as a check sheet for teachers to see whether they have emphasized recommended phases of study at their grade level; it may also be used to help individual schools set up their own course of study.

THE HISTORY OF THE ENGLISH LANGUAGE

For the benefit of the busy teacher who may wish to provide lecture material for the class, this detailed discussion of English language history has been included in the appendix. Time may be saved by having easily available dependable, researched notes.

PHILOSOPHY

To the Teacher

The Nature of Teaching

The Personal Approach

Recommendations

SECTION I

TO THE TEACHER

Are you a teacher of people, or are you a teacher of things?

Do you utilize a humanistic approach with others?

Are you willing to adjust your instruction in the light of research and scholarship?

Do you voluntarily participate in in-service training programs and subject matter courses?

Do you join, support, and participate in your professional organizations?

Do you teach by definition and rule--or by induction?

Do you teach before making an assignment?

Do you teach a unit from habit, or have you analyzed the needs of your group, fitting your approach to "doing" so that you make the subject matter a part of the student's intellectual equipment?

Do you encourage student self-evaluation, or are you the sole judge of all work?

How long has it been since you said, "I was wrong?"

By no means does this committee wish to appear as curriculum gods peering down from some Mt. Olympus with disdain upon other English instructors. Nor do we feel we have been selected for this herculean project because we are master teachers, far removed from common errors. Indeed, the foregoing questions are for us if for anybody. Granted that this guide may frequently envision the idealistic, the absolute, we five are agreed that "man's reach should exceed his grasp." Fully aware of its imperfections, cognizant of its incompetencies, we offer the following as Orange County's first formal attempt at articulating a language arts guide for grades seven through twelve. We begin by answering our own questions, arriving at a humanistic philosophy fundamental to the world of the classroom.

A curriculum is people.

It would seem that, exposed to the finest that has been said and thought in the language, English teachers would be aware of what it means to be human.

Only teachers who are willing to grow professionally can help students to grow.

The purpose of both teacher and pupil evaluation is to see evaluation not as a punitive matter but rather as a natural part of judging growth and bringing about self-improvement.

A purposeful assignment is one that evolves from student needs.

A teacher should be alert, open-minded, and flexible in evaluating and reorganizing plans according to students' understandings.

Teachers who are willing to grow with their students sometimes find that they, too, are in error.

The Nature of Teaching[1]

The compilers of this curriculum guide believe that effective teaching:

1. Is much more than telling and showing how
2. Provides support for the learner in a climate that invites and encourages trial without fear
3. Embraces the clarifying process by asking profound questions in order to assist young people in finding values for themselves[2]
4. Utilizes individual talents in a way which fosters good human relationships and group productivity
5. Diagnoses learning difficulties and proposes remedies for them
6. Thrives upon creating, revising, and/or adapting of appropriate curriculum materials constantly
7. Helps students learn how to learn through methods of inquiry and exploration
8. Makes life better in the community where the teaching is done

---

[1] Ideas from Louis Raths' The Nature of Teaching and from Arthur Combs' The Personal Approach to Good Teaching, reprinted by FASCD

[2] See "Art of Questioning" in Appendix

9. Requires leadership in school affairs
10. Is characterized by thoughtful evaluation rather than by grading alone

The Personal Approach[1]

The writers of this guide further believe that an effective teacher:

1. Has a healthy self-concept as to his ability, his professional adequacy, and his acceptance by others
2. Has high regard for his subject and is well prepared in it
3. Is deeply sensitive to the private worlds of his students and colleagues
4. Believes his students can and will learn
5. Welcomes his opportunity to help all children become the best they can

RECOMMENDATIONS

In view of the fact that investigation and research fail to show positive results from the following practices, this committee strongly recommends that they be eliminated from the English program in Orange County:

1. Rote activity
2. Meaningless, superficial exercises
3. Fact emphasis in literature
4. Extended prescriptive (traditional) grammar — OUT
5. Preoccupation with "covering the material"
6. Isolation of literature, language, communication
7. Boring repetition from grade to grade

---

[1] Ideas from Louis Raths' The Nature of Teaching and from Arthur Combs' The Personal Approach to Good Teaching, reprinted by FASCD

A further recommendation invites teachers to employ instead:

1. Inductive teaching and learning
2. Purposeful, individualized practice
3. Truth-searching in literature

IN
4. Scientific approach to language study
5. Commitment to student growth in language power
6. Interrelation which exists among parts of the one discipline of English
7. Sequential and cumulative approach to content

EVALUATION OF AN ENGLISH PROGRAM

Evaluation is most important! Providing for continuous evaluation throughout a unit is as necessary as measuring cumulative growth at the end of the study. Through the former, teachers assess immediate needs and problems so that they may better plan daily instruction; through the latter, they observe growth and accomplishment over a longer period of time.

Evaluative Criteria Applicable to the Language Arts[1]

Are speaking, listening, reading, writing, and observing organized into a developmental program from grade to grade, from year to year, in the child's life?

Is instruction individualized within a class organization through flexible grouping, differentiated assignments, utilization of pupil leadership, and a variety of instructional materials?

Is provision made to meet the needs of pupils for enrichment and for remedial instruction in speaking, reading, writing, and listening?

Are movies, radio programs, recordings, and periodicals, as well as field trips, used to enrich experiences gained from reading?

Is the literature presented for pupils' independent reading within their silent reading comprehension?

---

[1] A Guide -- English in Florida Secondary Schools, Bulletin 35A, State Department of Education.

Is literature beyond the pupils' silent reading comprehension but within their emotional understanding presented to them through oral methods?

General evaluation should include evidence to answer these questions:

To what degree do pupils practice desirable speech habits in the classroom?

To what degree are desirable speech habits used outside the classroom (e.g., in the corridors, lunchroom, auditorium, and school bus)?

To what degree do pupils demonstrate ability to write clearly, correctly, and effectively?

To what degree do some pupils demonstrate ability to produce creative or self-initiated writing?

To what degree do pupils possess ability to read with comprehension and reasonable speed?

To what degree do pupils possess ability to judge the worth of stage, screen, and radio performances?

To what degree do pupils develop ability to interpret literature?

To what degree do pupils develop ability to evaluate such reading materials as newspapers and periodicals?

To what extent are pupils acquainted with standard authors and their works?

To what degree do pupils show discriminating abilities and tastes in their selection of books for voluntary reading?

To what degree do pupils exhibit desirable listening skills (e.g., in assembly, in classrooms, in club activities)?

NOTES and COMMENTS

LISTENING, SPEAKING, VIEWING

LISTENING

- Orientation Statement
- To the Teacher
- Concepts
- Competencies and Skills
- Attitudes
- Techniques and Procedures
- References

SPEAKING

- Orientation Statement
- To the Teacher
- Concepts
- Competencies and Skills
- Attitudes
- Techniques and Procedures
- Rating Forms for Speeches
- References

VIEWING

- To the Teacher
- Concepts
- Competencies and Skills
- Attitudes
- Techniques and Procedures
- References

NOTES and COMMENTS

SECTION II

THE ART OF LISTENING

Modern living calls for a great deal of listening. It is the communication skill that we use most often.

WE...

Listen to each other

Ask directions

Hear newscasts

Listen to music

Transact business

Use the telephone

Obtain specific information

Listen to political speeches

Although these are only a few of the specific instances of listening, we use this skill in all face-to-face discourse in social, business, and professional dealings.

We are aware that listening has played the major part in the transmission of culture before the written word existed, but too often we take it for granted that this skill develops naturally with occasional reminders to the student to pay attention. The present role of listening both in communication and in the promulgation of ideas and values makes the development of competence in listening an important job for both teacher and pupil. Emphasis on this skill has been too long neglected.

Do we capitalize on the fact that the increase in listening power results in improvement in ...

Speaking?

Usage?

Reading?

Writing?

Spelling?

Vocabulary?

TO THE TEACHER (self-examination)

Am I aware that listening skills can and must be taught?	OR	Do I consider them natural, God-given skills?
Do I give my undivided attention to students who are asking me questions?	OR	Do I wish the student were elsewhere at the moment?
Do I show courteous, active participation by facial expressions and other reactions when my students are talking?	OR	Do I correct papers?
Do I listen carefully to notices on the public address system?	OR	Do I continue taking the roll?
Are my students "good" listeners because they give me intelligent responses?	OR	Because they agree with me?
Do I talk directly to the student and always in a relational sense?	OR	Do I talk at the class for self-release?
Is my voice one that is clear, warm, varied -- one that is pleasant to listen to?	OR	Is it high, harsh, rasping, thin, or weak?
Does my direction of the class stimulate careful listening?	OR	Does monotony take over?
In all class activities do I make a policy of not repeating instructions?	OR	Do I parrot them for each non-listening student?
Is the purpose of each listening activity understood by all pupils?	OR	Do I use time-fillers and busy work?

WE BELIEVE...

Research has shown that skills of effective listening are not learned incidentally;

they can be taught

they must be taught

An individual

is unique

needs distinct and special attention

The teacher sets the tone of listening courteously

by responding to the student's mood

by refraining from interrupting the student

The measure of a man is as much

the way that he listens

as

the way that he speaks

The pupil must view the teacher as

someone worth listening to

someone of interest

someone whose purposes are clearly evident

The teacher's voice

should be

adapted to the size of the room

adapted to the material being taught

adapted to the type and size of the class

to convey meaning and mood

should vary in

tone quality
volume
tempo
pitch

to increase interest and response

To stimulate careful listening, class activities should be

- plentiful
- varied
- purposeful

The teacher's needless repetition of instructions will develop in the pupil

- a lack of responsibility
- passive listening
- mind wandering

If the student is to give full attention to classroom activities, he should

- recognize the importance of listening
- know why he is doing it
- realize values involved

CONCEPTS

Competence in listening is acquired through recognizing the importance of listening, and through establishing a purpose for listening.

Listening is a courteous art.

Good listening skills are necessary for personal enjoyment.

Competence in listening requires the ability to direct attention first to literal meaning.

Understanding language as a dynamic process makes us aware that almost any communication is subject to various interpretations.

An honest evaluation demands an inquiring attitude concerning the worth of the communication, an attempt to discover the reality behind the language.

Effective integration with experience is the ultimate purpose for which we comprehend, interpret, and evaluate communication.

COMPETENCIES AND SKILLS

Listening courteously, the student...	7-9	10-12
Refrains from interrupting and monopolizing conversation or discussion	XX	X
Refrains from hand-waving or whispering when someone is talking	XX	X
Is courteous to speakers	X	X
In audience situations		
In classrooms		
At movies		
When conversing		
At lectures		
When interviewing and being interviewed		
On the telephone		
Looks in the direction of the speaker	X	X
Controls habits of fidgeting while listening to talk	X	X
Is active listener, both physically and mentally	X	X
Asks questions when they are invited	X	X
Addresses the speaker politely	X	X
Does not laugh at others' mistakes	X	X
Does not contradict or prompt	X	X
Applauds with hands and then only when applause is called for	X	X
Remains in seat until speaker is finished	X	X
Is patient and quiet if difficulties interfere with program	X	X
Sits comfortably alert to create favorable impression	X	X

Listening for information, the student...	7-9	10-12
Is aware of the purpose of listening	XX	X
Hears and recognizes bell signals	XX	X
Makes conscious effort to focus attention	XX	X
Follows directions and instructions	XX	X
Recalls word meanings	XX	X
Follows the thread of discussion	XX	X
Increases span of attention and power to concentrate	XX	X
Notes unfamiliar words	XX	X
Listens to find answers to specific questions	XX	X
Listens on the telephone for accurate information and directions	XX	X
Listens in an interview for data and reactions	X	X
Realizes the purpose of illustrations and details	X	X
Listens for and notes contextual clues	X	X
Remembers important points	X	X
Finds better ways of expressing ideas	X	XX
Listens for organization: main thought, details, illustrations, sequence, relevant and irrelevant matter	X	XX
Takes notes in an organized manner	X	XX
Summarizes adequately	X	XX
Quotes correctly	X	XX
Listening for appreciation, the student...		
Participates in large audience situations for enjoyment	XX	X
Profits from vicarious experiences	XX	X

	7-9	10-12
Listens in a relaxed way but is alert and thinking	XX	X
Improves his speech through speech patterns	X	X
Gets the flavor as well as the purport of the language	X	X
Is sensitive to the emotional power of words	X	XX
Becomes sensitive to tone quality, facial expression, and gestures	X	XX
Reacts emotionally to pitch, tempo, volume, figurative language	X	XX
Listens to poetry, prose, and drama for enjoyment of sounds, rhythm, mood, meaning, and content	X	XX
Listens to music for creative reaction in oral and written expression	X	XX
Listening for interpretation, the student...		
Follows the sequence of ideas	XX	X
Understands the precise meaning of each assertion	XX	X
Senses relationships:		
Determines the central idea	X	X
Distinguishes between main and subordinate ideas	X	X
Perceives the relation of each part to the other parts and to the whole	X	XX
Recognizes the scheme of organization	X	XX
Distinguishes emotionally toned words from reporterial words	X	XX
Differentiates between factual and judgmental statements	X	XX
Perceives the degree of bias in judgments	X	XX
Learns to recognize slant as well as emotional appeal	X	XX

	7-9	10-12
Is aware of his own bias	X	XX
Learns to recognize propaganda	X	XX
Forms inferences from what he hears	X	XX
Uses his powers of critical analysis to make rational appraisal	X	XX
Recognizes the fact that his appraisal may be only tentative as he does not know all the facts	X	XX
Is aware of the need for checking the available resources to determine the reliability of the speaker	X	XX
Makes use of integrated knowledge in daily life and realizes this does not mean for a "utilitarian" purpose	X	XX
Knows that understanding may be its own reward	X	XX
Understands that the stimulation of a challenging idea or the flash of insight is its own satisfaction	X	XX

ATTITUDES

A good listener wants to listen!

HE...

Finds a personal reason for listening

Takes pride in being a part of the whole

Contributes to the atmosphere of courtesy

Recognizes pleasant, natural, and cultivated speech

Realizes that listening, thinking, and reacting are basic to all learning

Begins to correlate the arts

Responds intelligently to the speaker

Takes pleasure in a fuller understanding of literary works

Shows development and discernment

Appreciates the complexity of the process that will disabuse the student of the belief that listening requires no effort

Recognizes the many elements combining to make communications effective and becomes alerted to the concentration needed for immediate synthesis

Recognizes the possibility of integrating the listening skills that are common to all phases of the language arts

TECHNIQUES AND PROCEDURES

Seventh Grade

1. Stress courtesy and attentiveness in listening.
2. Praise every improvement, however slight, on the part of individuals and the class.
3. From time to time call on students to repeat routine announcements in the classroom or over the public address system. oral
4. Ask everyone to take notes on the same assembly, radio, or television talk. Take notes yourself and either mimeograph them or copy them on the board. Let your pupils compare what they and you have written down.
5. Periodically, ask for oral analysis of good listening observed in class.

*6. For effective listening, suggest that students:

   a. Put all things away

   b. Sit in a comfortable position

   c. Sit quietly

   d. Look at the speaker

   e. Listen carefully to the speaker

   f. Think about what the speaker is saying

   g. Ask questions about the things they want to know

*7. Slow learners become distracted easily because their span of attention is short. For them, shorten the length of lessons, provide frequent drills and reviews, make use of visual aids, and summarize often.

**8. Teach superior students to differentiate between main and subordinate ideas and to distinguish between fact and opinion.

**9. Before reading a passage to students, tell them how many points the author makes. Ask them to listen to determine what the points are. Re-read, asking students to listen for support of each of the points. Discuss with the class.

10. Have students follow the pages in the book while a recording is being played. They then experience looking, feeling, and listening in one activity.

Eighth Grade

1. Each day over a period of a week or two, set aside ten or fifteen minutes for listening activities.

2. Students enjoy listening to selections that are read well. Read stories, poems, and brief articles that are of interest to your students.

3. Have several pupils in turn give a short proverb or a line of poetry, which the rest of the class will record on paper as they understand it. After the class has finished writing, have the students compare their papers with the original expressions, which can be written on the chalkboard.

4. Follow oral report periods with a discussion period so that pupils can ask questions and can relate what has been said to their own experiences.

*5. Let slow learners talk on topics that interest them keenly and summarize talks within their comprehension. Since their reading as adults may be limited, their training in listening is doubly important.

*6. After the teacher or a better student has given a character study without mentioning his subject's name, let the rest of the class try to guess the character.

**7. Have superior students select from a newspaper or magazine three statements of fact and three statements of opinion and bring them to class. Have a few students present their findings orally for class consideration.

**8. Take any well-written paragraph with a clearly stated topic sentence; insert a sentence connected with the topic but irrelevant to the aspect being developed. Ask students first to listen for the topic sentence. As they listen the second time, have them check to see whether each sentence is pertinent.

9. Let students simulate phone conversations so that they can learn to take and relay phone messages accurately. As this ability is sharpened, messages can be made progressively more difficult. It should be impressed on the student that using the phone is often a life or death matter.

10. Have the class listen to people and bring in an example of each of the following uses of language:

    to give or request information

    to influence other people's actions

    to influence other people's feelings, attitudes, or emotions

    to express one's own feelings, attitudes, or emotions

Ninth Grade

1. Impart to students that good listening is harder than good reading because one can seldom re-hear.

2. When attention strays, use your power of silence to re-focus class listening.

3. Set guides with students for note-taking: (Samples)

    a. "Listen for the speaker's own division of the subject matter."

    b. "Take down what the speaker emphasizes as important points."

    c. "At the earliest opportunity, read over your notes. Make sure you will be able to understand them later."

    d. "Group the notes under headings."

4. Have students give their reactions to an oral presentation and explain their reasoning.

*5. Have your students follow the page as you read to them. This helps bring to life the written word.

*6. Help the students plan a bulletin board display involving cartoons and drawings illustrating good and poor listening habits.

**7. Occasionally have student speakers stop before the conclusion; ask listeners to predict a logical one. Analyze the reasons for their success or failure. Do the same with recordings.

8. Guide your students to detect the different effects produced by factual and interpretive readings. Point out to students that language has a purpose. Discuss with them that most commercials are designed to sell a product.

   Ask class to bring in a copy of one of their favorite commercials from either radio or television. Have students read it in two ways: first, as the announcer reads it; second, as a simple statement of fact. Discuss:

   > In the second reading, do the words sound convincing?
   >
   > Is the information accurate? Is it important? Can it be proved?
   >
   > Why does the announcer read it the first way?
   >
   > Is the tone in which he reads it important for the purpose of the commercial?
   >
   > What does the tone of the announcer's reading do that the factual reading does not do?

Tenth Grade

1. Read news items aloud and call upon the class to point out statements of fact and opinion.

2. "Pass-it-on" - a listening game. Have the first student in each row distribute some materials in a certain way, or write something on the blackboard, or give him some other set of instructions. Do not repeat and do not let the other pupils hear. When each student gets the message, he passes it on to the student behind him until the last student in the row carries out the instructions. Compare the performance with the original set of instructions. If there are any differences, have the students discuss why.

3. Tape-record a short radio newscast which is factual without a commentary. Tape-record a second short newscast which gives both facts and opinions. Play both recordings for the class. Have the student point out the difference between the two recordings. The editorial idea might be suggested here.

*4. Help the students build a list of suggestions for improving listening. Ask the students to choose the ten best suggestions. Have each student keep a copy for reference. From time to time review the suggestions.

*5. Help slow learners become more attentive by making their listening experiences as varied and lively as possible, e.g., listening games, in-class radio listening, recordings, class skits.

**6. Distinguish between main and subordinate ideas. Prepare a jumbled list of ideas, facts, and illustrations used by an author. Read aloud the selection form which the list is derived. Then give the list to students, asking them to separate the main ideas from the subordinate, placing the latter under the correct headings and arranging the points in order. This procedure may be used several times, the material becoming gradually more difficult.

Eleventh Grade

1. Have students summarize in a few sentences the main idea of an oral presentation.

2. Use "Spreading the News," a short play by Lady Gregory, to show how communication can be garbled as it is relayed from one person to another. Trace the change in the original communication; notice how the words move further and further away from the reality they are supposed to represent. A practice session or two outside of class with more capable students might be necessary to master the dialect. After the reading of the play, have the students discuss the reasons for the change in the message.

*3. Ask students to detect the incorrect statement which you will include in one of your explanations.

*4. During a practice listening period in class, have a student raise his hand when he thinks the speaker takes up a new point. Check with the speaker after all the class has responded.

**5. Write the following listening outline on the board before a student gives an oral presentation:

   a. What is the most important idea?

   b. Can you think of other ways to emphasize the most important idea?

c. With what idea do you disagree?

d. Were there any figures of speech that particularly pleased you?

e. Name one idea that you feel could have had more stress.

Upon completion of the talk the class may use the points in the outline as a basis for discussion.

Twelfth Grade

1. Have a class committee prepare and post on the bulletin board a list of worthwhile television programs. Ask the committee to justify orally each choice.

2. Have the class watch and listen to a discussion program on television and take notes. The following day allow them to discuss and summarize each speaker's points and comment on his use of emotional appeal, facts, examples, quotations from authorities, and sound reasoning.

*3. Place emphasis on what is said, rather than errors of usage.

*4. Prepare a classroom listening period simultaneously with an oral reporting period. Before any reports are given, direct the class to designate four columns on a sheet of paper. Head the columns: "Color Words, Action Words, Sound Words, Quiet Words." Ask the students to list any of the above words which they hear in the oral reports. Discuss the findings.

**5. A formula for quick evaluation. Isolate a few basic essentials:

a. Find the main idea

b. Discard the irrelevant

c. Determine whether the purpose is to inform or to persuade

d. Determine whether assertions are mainly factual or judgmental

The habit of concentrating on few essentials gives a basis for approaching accuracy on the spur of the moment.

**6. Practice evaluating by formula. Evaluate student talks in groups, talks before the class, speeches in assemblies, and communications received via radio and television.

**7. Evaluate personal communications. Give students a week to select a segment of one particular conversation to evaluate. They meet in groups, trying to appraise the strengths and weaknesses of the formula as an instrument for quick evaluation. Class discussion synthesizes results.

EVALUATION NOTE:

Refer to page 116 in the Florida State Guide for ideas on evaluating the listening program. Excellent helps are also available for $1.00 from Rhea Anderson's booklet, Let's Learn to Listen, stocked by Central Florida School Supply, Orlando.

GENERAL REFERENCES

City of New York, Board of Education, English Language Arts: Grades 7-8-9, New York: Board of Education, 1955-1956 series.

Florida State Department of Education, A Guide - English in Florida Secondary Schools, Bulletin 35A, Tallahassee: State Department of Education, 1962.

Florida State Department of Education, A Guide To Teaching Speech in Florida Secondary Schools, Bulletin 34A, (Revised), Tallahassee: State Department of Education, 1954.

Loban, Ryan, Squire, Teaching Language and Literature, New York: Harcourt, Brace, and World, Inc., 1961.

New York State Education Department, Syllabus in English for Secondary Schools, Grades 7-12, Albany: State Education Department, 1960.

Seattle Public Schools, Guideposts to the English Language, Seattle: Seattle Public Schools.

Tressler and Christ, English in Action, Grades 7-12, Boston: D. C. Heath and Company.

Warriner, John E., English Grammar and Composition, Grades 7-12, New York: Harcourt, Brace, and World, Inc.

A REFERENCE LIST FOR TEACHERS

Books and Magazines

Hayakawa, S. I., "Can You Hear the Difference?" California Teachers Association Bulletin, December, 1959.

Mersand, Joseph, "Why Teach Listening?" English Journal, May, 1960.

Nichols, Ralph G. and Stevens, Leonard A., Are You Listening? New York: McGraw-Hill Book Company, Inc., 1957.

Russell, David and Elizabeth F., Listening Aids, New York: Teachers' College, Columbia University.

Filmstrips

"How To Listen" - four filmstrips, The National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois.

SPEAKING

THINK ON THESE ---

The ability to speak well is one of the most serviceable resources man can possess.

No aspect of the curriculum is more important to the schools of a democracy than the teaching of speech.

In a land that maintains freedom of speech, the schools must prepare boys and girls to speak with a sense of responsibility and to understand the ways in which language is used to sway opinion and to determine action.

Speech is intimately tied up with the development of personality.

Speech, more than any other one thing, is an index to the self; and on it the expansion of the self depends to a significant degree.

One's personal effectiveness is determined in large measure by what one says and how one says it.

Because speech is the basic language activity by which people relate themselves to one another, the development of speech competence should come about through practice in using speech effectively in group relationships.

In today's world, the increase in the number of voices and the extension of their range by machines necessitate more than fluency of language and showmanship in performance.

In addition to speech skills, a genuine integrity of purpose, accuracy of facts, reliability of opinions, and sincerity of feeling are required if speaking is to be a forthright and trustworthy medium of contact between mind and mind.

TO THE TEACHER

Do I employ clear language and good articulation when speaking in and out of the classroom?

Do I attempt to develop in the student a sense of pride in every speech activity?

What per cent of class time do I spend in speaking? in listening to students speak?

Do I agree with the linguists that language is primarily speech and only secondarily writing?

WE BELIEVE

Unless the teacher practices what he advocates, the student tends to feel that effective language is for the classroom only.

Each person should experience pride in himself and in his performance.

Because oral expression is typical of communication in life and is more commonly used than any other, teachers should provide ample opportunity for students to speak purposefully in formal and informal situations. Usually about three-fourths of the teaching time should be spent in listening to students respond to thought-provoking questions asked by the teacher.

Writing is a scheme for recording speech; language is speech. If there were no sound to record, there would be no need for written language. It is often said that ninety per cent of the world's communication is by spoken word. These facts suggest the importance of emphasis on effective speaking skills.

CONCEPTS

Each person's speech is as individual as his fingerprints; he reveals much about himself as he speaks.

Speaking is thinking aloud.

Adequate spoken English is essential in everyday communication, as in:

- conversing in person
  - telephoning
    - giving directions
      - making introductions
        - telling stories
          - reading aloud
            - discussing informally
              - answering questions

Skills of organization and presentation are more highly developed in FORMAL activities:

interviewing and being interviewed
making announcements
using parliamentary procedure
defining
giving reports
making speeches
argumentation and debate
participating in panel discussions

Creating speech material demands careful selection and organization skills and exercise of sound judgment, as well as appropriate language choice.

Interpreting orally another's writing can be a creative and enlightening experience, as well as an enjoyable one.

Speaking ability is improved by practice, critical self-evaluation, audience evaluation, and more practice.

COMPETENCIES AND SKILLS

GENERAL	7-9	10-12
The student...		
Speaks clearly, with good enunciation and pronunciation	X	X
Establishes contact and communication with listeners	X	X
Projects voice well	X	X
Speaks with poise, confidence, respectful manner	X	X
Interprets meaning by tone, volume, inflection, facial expression	X	XX
Avoids inappropriate language behavior (and-a, sub-standard usage, run-on sentences)	XX	XX

CONVERSATION, DISCUSSION, CONFERENCE	7-9	10-12
Is natural and at ease in informal conversation	X	X
Contributes, but does not dominate, group discussion	X	XX
Participates thoughtfully in committee planning	X	X
Reports experiences in an order easy to follow	XX	X
Sticks to subject	X	
Selects topic of significance to himself and to his listeners	X	
Collects, organizes, presents material in well-planned report	X	XX
Uses visual aids	X	XX
Participates in business meetings with efficiency	X	XX
Conducts simple business meetings or class endeavor with courtesy and skill	X	XX
Distinguishes between fact and judgment	X	XX
Reveals integrity and sincerity of purpose in position taken and in judgments made	X	XX

ATTITUDES

The Student...

Takes pleasure in self-expression through oral language

Values exchange of ideas in social and business situations

Respects freedom of speech as a right and a privilege in a democracy

Accepts responsibility for honesty in language use

Appreciates the necessity of careful planning for success in formal speech situations

Likes to interpret verbal art forms (literature) himself and to hear them interpreted by others - narratives, drama, poetry

Understands the music and message of poetry

Strives through evaluation constantly to improve; tries to take criticism objectively

TECHNIQUES AND PROCEDURES

Seventh Grade

*1. "Class on Parade" -- A whole row of students will rise at one time and take positions at one side of the class. Each standing student then waits his turn, makes his brief presentation, moves to another side of the room, and waits for his group to finish so that all can take their seats. Barring illness, there are no exceptions. Anyone who is not prepared says so, but the moral support given when several rise at one time seems to eliminate procrastination.

2. Inquiring reporter -- one student reporter asks each student two or three questions from a long pre-studied list.

*3. Role playing (may be used with variation in grades 7 - 12)
EXAMPLE: Four parents discuss crime programs, giving different points of view regarding the effect on young people.

4. Several students evaluate different kinds of TV programs, assessing their value as entertainment.

5. Demonstrations with discussion (variations of this may be used 7 - 9)

   a. Chatting with a friend

   b. Taking a message

   c. Sending a telegram

   d. Placing an emergency call -- fire department, police, ambulance

   e. Accepting or declining an invitation

6. Have class discussion about introductions. Ask students in groups of three to illustrate the procedure.

7. Oral Book Reviews - Each student reads a different book. He is given 1½ minutes to talk about it. He writes on board title and author. Then he chooses one of the following things to tell:

   why book is or is not typical of American life why a certain actor would make a good star in the story

the most impressive happening

the most impressive character

why reader thinks others would enjoy book

8. Practice each day for two-three minutes on pronunciation of tricky words and/or phrases; introduce new words

Eighth Grade (See also Seventh Grade)

1. Famous sayings -- Each student quotes an adage or saying and tells or illustrates what it means to him.

*2. Explanation of a practice of courtesy

3. Choral reading - poetry or prose selections assigned to be interpreted or memorized by group

*4. ** Use of tape recorder - working up from introductions of people in relaxed atmosphere to material recorded and listened to by individuals or group

5. The one-minute talk - The student speaks for only sixty seconds on such topics as "A Moment when We Had Fun," "One of My Problems Is....," or "What Is a Growing-up Pain?"

6. Announcements - Let each student compose an announcement based on the five W's: who, what, when, where, why.

*7. Discuss telephone ethics and practice using the telephone. (The Southern Bell Telephone Company will supply machines.)

Ninth Grade (See also preceding sections)

*1. "Speak the speech, I pray you...," is more than Hamlet's oft-quoted admonition to his hireling players; it is good pedagogy for every classroom. However, for the meek, for the nervous, oral activities are a Waterloo...dreaded far more than semester exams or the most laborious of lengthy research assignments. As a consequence, we have sought to make speaking a natural classroom activity rather than a forced artificial exercise. Brief but frequent opportunities should decrease stage fright and increase speaking ability.

Each student is asked to earn five points of his six-weeks' grade through five brief oral tasks. Standing at his desk, he, in a terse one-minute account, reports one of the following:

  a. some reference in a sermon to a literary character or situation

  b. some allusion in a newspaper or magazine to a literary character or situation

  c. a grammatical error in periodicals or newspapers

  d. an outstanding metaphor or simile occurring in outside reading

  e. a rather interesting word origin learned through an outside source

  f. a personal recommendation of an outside reading worthy of being shared with others

(To prevent overloading any day, one may accept these "tid-bits" any week-day period, limiting the exercise to three participants a day)

*2. Memory work - prose or poetry of individual interest and selection

3. Allow students to meet in small groups to discuss a story. At the end of the alloted time, ask them loaded questions to bring out a discussion of various aspects of the story and the characters. EXAMPLE: Why did Philip Nolan curse his country?

**4. Panel discussions, with 6 or 7 class members participating, encouraging diverse opinions on these teen-age problems:

  a. "The main problem in my family is..."

  b. "My dad is jolly when..."

  c. "When my mother is upset..."

  d. "My mother does not understand that..."

  e. "My parents nag me about..."

  f. "Not allowed to drive"

*5. Pantomimes

6. Tongue twisters to practice enunciation

  a. Face the fancy vase and find the vine, Vinnie. (F,V)

  b. Proud papa babbled, played, bubbled, clapped and boosted. (B,P)

__Tenth Grade__ (See also preceding sections)

1. The __interview__: A five or ten minute exchange between two students, one acting as the interviewer and the other as the interviewed. With enough practice, the students could invite interesting townspeople in for question-and-answer period.

2. Speeches to __inform__ - Hobbies, Interests, Areas of Special knowledge

*3. Speeches to __demonstrate__ - Bring something to show and explain.

4. Carry on a __class meeting__ using parliamentary procedure.

5. Let each student select a __topic__ from a box (general topics); give three - five minutes to prepare a two - three minute speech.

__Eleventh Grade__ (See also preceding sections)

**1. Introduce a controversial subject. As soon as the class begins to discuss, allow students to choose a chairman and plan their own talks.

2. Give ten minutes to prepare a "sound-off" speech on any topic. Students volunteer as ready.

*3. Have students copy into prose form a poem and read for meaning and/or expression. (This technique helps to eliminate sing-song interpretation)

4. Arrange a tall-tale contest.

5. Invite explanation of puzzles.

*6. Ask students to select a topic which has apparent support by all. (Example: "Cheating Does Not Pay") Suggest preparation of a short speech to stimulate listeners into deeper consideration of the subject.

**7. Spontaneous dialogue: A rehearsed or unrehearsed conversation before the class.

__Twelfth Grade__ (See also preceding sections)

*1. Magazines have devoted considerable space recently to the question of homework. Ask for volunteers to consult the READER'S GUIDE, look up an article, and report to class.

**2. Oral reading - the double interpretation - have students read same poem giving two interpretations and two emphases.

3. Choral reading for tape recorder

*4. Suggest students write to a vocational school for information which interests them. Have them report results to class.

5. Comedia d'el Arte -- Teacher or student summarizes a story with few characters. Students then act plot out--improvising dialogue as they go.

6. Ask each class member to select a controversial topic and present a 5 - 10 minute speech to convince the listeners of speaker's position. Remind students to entertain, inform, captivate attention in order to convince. (A convenient outline for this and other speeches may be found in 38 Basic Speech Experiences, Clark Publishing Company, Pocatello, Idaho.)

**7. Activities for Oral Book Review

a. Divide into groups of five

b. Group members read same book

c. Arrange each group into 4 panelists and a leader

d. Each member reports (discusses) a different aspect of the book
    (1) Genre of book and point of view of author
    (2) Theme...Purpose...
    (3) Character(s) met in book
    (4) Comparison of book to life

**8. Place the book or character(s) of a book on trial as in a courtroom.

SUGGESTED RATING FORMS FOR CRITICISM AND EVALUATION OF SPEECHES

The rating of student speeches is one of the most difficult tasks that face the language arts teacher. Keeping in mind five principles will help to make this task less difficult:

1. Build an atmosphere of rapport which will permit frank and honest discussion of speech performances.
2. Remember that students find praise easier to accept than censure, so be sure to include some praise and encouragement.
3. Be sensitive to the personality needs of the members of the class.
4. Be sure that students understand the objectives of each assignment and the methods of evaluation to be used.
5. Be sure that every member of the class has a clear understanding of the word criticism.

The use of these blanks will promote speech consciousness--the basic step in speech improvement. Most teachers will prefer to make their own forms for recording, evaluating, and re-teaching or for meeting specific situations. However, as suggestions, two forms are included here.

SPEECH RATING BLANK

Speaker's name ____
Type of Speech ______________________ Date ____________
Commendations: ____
____
____
Suggestions: ____
____
____

EXCELLENT.......................A

GOOD............................B

FAIR............................C

POOR............................D Grade ______________

SPEECH RATING BLANK

NAME ______________________________

DATE ______________________________

	A	B	C	D
1. Appearance and manner	____	____	____	____
2. Choice of subject	____	____	____	____
3. Preparation and organization of material	____	____	____	____
4. Adaptation of subject matter to audience situation	____	____	____	____
5. Audience attention	____	____	____	____
6. Contribution to group objective (if a group situation)	____	____	____	____
7. Voice	____	____	____	____
8. Rate	____	____	____	____
9. Animation	____	____	____	____
10. Force	____	____	____	____
11. Enunciation and pronunciation	____	____	____	____
12. Gestures	____	____	____	____
13. Eye contact	____	____	____	____
14. General effectiveness	____	____	____	____

COMMENTS: ____

____

____

A...EXCELLENT

B...GOOD

C...FAIR

D...POOR

E...NONPARTICIPANT

GENERAL REFERENCES

Dade County Public Schools, Language Arts Guide, Grade 9, Miami: Dade County Public Schools.

Dade County Public Schools, Language Arts Guide, Grades 10,11,12, Bulletin No. 6, Miami: Dade County Public Schools.

Detroit Public Schools, English in the Senior High School, Grades 10,11,12, Detroit: Detroit Public Schools, 1963.

Hook, J. N., The Teaching of High School English, New York: The Ronald Press Company.

McGuire, Vincent, Teaching High School English, Dubuque: William C. Brown Book Company, 1964.

National Council of Teachers of English, The English Language Arts in the Secondary Schools, Champaign: National Council of Teachers of English, 1956.

Sister Mary Zavier, O.S.U., "A Useful Teaching Method," The Clearing House, Vol. 38, September, 1963, p.36.

VIEWING

TO THE TEACHER

How many hours do my students give each week to TV viewing?

Am I teaching students to "talk back" to the TV presentation and to be critical observers?

Do I deplore or explore television?

What advantages does television have over other media?

According to Census Bureau figures, 88 per cent of the homes in the United States display at least one television set; high school students spend 14-24 hours a week viewing TV, junior high pupils 25-30 (probably triple the time devoted to free reading).

TV, as one more medium of communication, offers a new dimension to the English classroom. On March 11, 1956, NBC presented a three-hour broadcast of Sir Lawrence Olivier's film version of Richard III, seen by one of the largest daytime audiences in TV's history, at least twenty-five million people. If that figure is to be trusted, it means that more people saw Richard III on one single afternoon than the probable combined total of audiences for stage productions of all Shakespeare's plays since he wrote them!

"I feel this---and I feel it passionately---people who deny themselves television deny themselves participation in life today. They are horse and buggy; they are atrophied; they are self-exiled from the world. They suffer from the most painful illiteracy, which is that of the literate."

John Mason Brown[1]

CONCEPTS

Discrimination in viewing for information and pleasure is wise.

Linguistic skills may be strengthened through viewing.

A critical evaluation of advertising techniques can be made.

A greater understanding of national and international affairs may come from viewing.

Good television programs are a medium of art.

---

[1] Neil Postman, Television and the Teaching of English, p. 12.

COMPETENCIES AND SKILLS

The Student...

- Selects programs that broaden his scope of understanding
- Sees productions as a commentary on contemporary culture
- Becomes aware of unfamiliar dialects and speech patterns
- Sees the long-range influence of the unifying effect of TV as a language-leveler
- Recognizes commercials as the lure of industries
- Identifies the psychological motivation of advertising
- Learns to identify implied values
- Differentiates between straight news and news analysis
- Becomes a more effective citizen through expanded knowledge of world affairs
- Sees a correlation in quality literary forms and quality television

ATTITUDES

The Student...

- Gives importance to being selective in listening and viewing
- Appreciates the mores inherent to our society
- Appreciates the regional differences in language and customs
- Understands that advertisements are for the purpose of selling products
- Sees that commercials play upon the emotions
- Observes the status-symbol approach in promotional efforts
- Realizes the difficulty involved in objective analysis
- Understands the pressures upon survival in a troubled society
- Is aware that quality TV programs have the same criteria as other literature forms

TECHNIQUES AND PROCEDURES

Because of the newness of this phase of the curriculum, the following ideas are suggested as being applicable for any grade level.

discussion

**1. Involve students in a discussion of ethical choices faced by a young business executive of a television drama with the clash of values in the writings of Sinclair Lewis, John Marquand, Sloan Wilson, and others. (Examples: what a man pays for success....where does honesty fit in the business world....are profit and fair play incompatible.)

reading

*2. Use television productions like Walt Disney dramas and *Peter Pan* to interest junior high students in reading selections treating the youthful desire to evade responsibility.

creative writing

3. Read aloud the satirical poem "Reflections Dental" by Phyllis McGinley, discussing the poet's purpose. Encourage students to write their own limericks or parodies on the omnipresent beautiful girl in advertising, the handsome well-muscled hero, the "bestest" angle, etc.

4. Have students analyze the treatment of a work in several media, with attention given to the differences arising when a selection is done in two forms. Comparisons might be made with *Johnny Tremain*, *Ethan Frome*, *Turn of the Screw*.

5. Use a "listening log," with students recording on individual charts the amount of time spent in viewing and the kind of programs preferred. A discussion might follow the sharing of this information, with students perhaps re-evaluating their likes.

writing

**6. Urge students to write their own letters commending broadcasters for outstanding productions which do not elicit popular support. Serious letters of this sort require that writers think through their own attitudes and values.

7. Discuss the basic plot formulas of TV dramas as being some modification of either man versus society, man versus nature, man versus man, or man versus himself.

8. Help students to recognize elements of characterization in TV productions:

    *a. Why does villain use improper English?

    *b. Why do most villains wear black?

    c. Why does Paladin (Hero) wear black?

d. Who is the multiple hero?
    (1) Bonanza
    (2) Route 66
    (3) The Defenders

*e. What is the purpose of the stereotyped character?

*f. What are the attitudes of character types to their girl friends? to others?

9. Teach students to be aware of the focus of different programs: plot, mood, character, theme.

10. Lead pupils to see that the make-up of a good television production is the same as that of a good stage drama:

    a. Act One - setting of conflict

    b. Act Two - exploration of conflict; crisis at second curtain

    c. Act Three - Resolution of conflict

    d. Recognition of hero

    e. Recognition of villain

    f. Starting point of plot

    g. Quick involvement of plot

    h. Local color

11. Concentrate on recognizing and understanding skills involved in TV commercials:

    a. Pronunciation and enunciation

    b. Semantics

    c. Reasoning

    d. Alliteration

    e. Emotion

    f. Biases

**12. Assign individual reports or panel discussions on one or more of the following:

a. The influence of Audience Rating Systems: to what extent these methods determine popularity

b. The desirability of pay-as-you-go TV

c. The evidence of the mass media's influence on morality

d. The problem of censorship, both voluntary and involuntary

e. The responsibilities of the media to provide for minority groups

f. The use of propaganda in political campaigns

**13. Ask students to react to such controversial comments as these:

a. "If television and radio are to be used to entertain all of the people all of the time, we have come perilously close to discovering the real opiate of the people." Edward R. Murrow[1]

b. "There will be no cultural programming that is not fought for, and that goes for programs of any kind. Sponsors are not going to ask for cultural programs. They are going to have to be sold it all the way." Pat Weaver[2]

c. "At one extreme, one might even consider it a wise educational policy to lock children up (at some time before their maturity) in a good library with good food and drink, alone with paper and pencils but no other entertainment." David Reisman[3]

14. Assign the class to watch a TV program or a commercial with the sound turned off; have them then make a written or oral report to the others on what they discovered.

15. Be sure that coming TV programs get proper publicity by announcing them through attractive weekly displays on the bulletin board, through teacher announcements, through a voluntary student television committee that would handle the promotional work.

---

[1] Loban, Ryan, and Squire, Teaching Language and Literature, p. 396.
[2] Ibid.
[3] Ibid.

16. Align class assignments to the TV schedule, occasionally giving over a class period to discussion following a particularly worthwhile program. (If a teacher is reticent to assign the program for everyone's viewing, he might suggest "team watching," with several students meeting in one home.)

17. Develop a brief unit isolated from other elements in the curriculum prior to a special television program.

    a. Before the telecast, prepare the students for the social and political issues necessary to understanding, mentioning TV's sometimes limited treatment of some themes because of the prejudices or sensitivities of the audience.

    b. Have students form questions and answers regarding character development, plot, viewpoint, as they view the production.

    c. Follow the program with key teacher questions hinging on the drama's significance, characteristics of the TV format, the required editing problems, etc.

18. Study in depth one of television's genres, such as the Western, with the purpose of making students aware of literary traditions. The teacher might approach the unit with the idea that:

    a. The Western is a modern morality play. Medieval types might be read, as _Mankynd_, _The Castle of Perseverance_, or _Everyman_, with comparisons made of Everyman and Paladin. _Wagon Train_ and _Naked City_ are good examples of competent "cops and robbers" stories that achieve the artistry of the better morality plays.

    b. The Western is another form of frontier literature. As a background, students might read Parkman's _The Oregon Trail_ or Weybright's _Buffalo Bill_, continuing with James Fenimore Cooper's frontier fiction, Bret Harte's heroes, and Owen Wister's _The Virginian_.

19. Trace the interpretation of American family life as provided by TV plays, comedies, and musicals. After several viewings of such programs as _Father Knows Best_, _Bachelor Father_, _December Bride_, _The Real McCoys_, _Lassie_, _The Life of Riley_, _National Velvet_, _Leave It to Beaver_, committees might then be assigned the following questions for discussion:

a. In what ways are the various members of the family depicted? Does the father smoke? Does he drink? Is he authoritarian? Is the mother more sensitive and refined than the father? What are the primary interests of the children: sports? school? their social life? What are their ambitions?

b. What is the economic status of the family? Is the family prosperous? If so, what symbols of prosperity are in evidence? Does the family own a car? Does the family live in a house or an apartment? Is the family served by a maid or butler? Are there more than two or three children in the family? Does the family seem to be a "typical" one? Does the family live in the city, the country, the suburbs?

c. What are the family's cultural identifications? What is the family's religion? What are its politics? If these identifying characteristics are not revealed, why do you suppose they aren't? Does the family appear to be well-educated? If so, what symbols of education or culture are in evidence? Are there books in the house? Are there paintings on the walls? Does the family characteristically use "standard" English? Do the children appear to spend as much time watching television as you do?

d. What kinds of problems confront the family? Does the father have financial problems? Is there a concern for large social or political issues? Are there any conflicts that appear to be irreconcilable? How are problems solved: by chance? by thoughtful reasoning? Are the problems of these TV families similar to those of your own family?

e. What explicit values are preached? Is the audience encouraged to "get along well with others"? Is it encouraged to be friendly at all costs? Is it encouraged to be tolerant? to be ambitious? to be patriotic? to be kind to animals? to be kind to parents?

20. Require student analyses of several commercials, proceeding in this fashion:

a. Provide a description of each commercial, including its setting, its language, its music, the type of persons depicted in it, and the kind of activity in which they are engaged.

b. Also, describe the product that is being advertised and the responses of the various persons in the commerical to the product.

c. Then answer the following questions:

(1) What needs or desires are appealed to - social acceptance? good health? independence? economic security? comfort? time-saving?

(2) Are there any impiled consequences in one's failing to purchase the product? Will one lose dates? fail to get married? spend time, money, energy needlessly?

(3) To what extent do you think these needs are prevalent in American society? For example, do your parents and their friends (as well as you and your friends) desire social acceptance? comfort? luxury? To what extent do these needs influence their and your behavior?

(4) If actual people are employed to give testimonials, what does their status as celebrities tell us about American life? Who is Lew Burdette? Elsa Maxwell? Jack Paar? Buster Keaton? Why are these people used for testimonials? Why should we be expected to emulate them?

(5) Is the commercial harmonious with the content and the tone of the program it serves? Is the commercial in good taste? Does the commercial appeal to the immaturity of a particular audience? Would this commercial be more or less acceptable if presented at a different time period?

21. Discuss how facial expressions, gestures, tone of voice all tell us something. Bring to class several pictures from magazines that show faces expressing feelings and have class view them. Reading facial expressions offers a good opportunity for a short composition based on the students' interpretations of one of the pictures. The opaque projector might be used so that the entire class could react. If you can find a picture of Emmett Kelly, you have a perfect example of a face that expresses feeling.

22. Have students act out messages such as "I'm sleepy," "Look at that jet!" "This smells awful," "I don't know," and others. Let class tell what idea was being acted out.

23. Make this assignment for improving observation skills:

   a. Tell the students to choose a pupil about whom they would like to write a personality sketch, someone in the class.

   b. Ask students to observe their persons for a week, keeping a list of facts and observations.

   c. Then have pupils write a one or two page description, emphasizing particularly the use of nouns and verbs (describe first impressions, outstanding traits and details, reporting on how the person works and proceeds, commenting on his customary manner, recounting incidents which illustrate individual qualities of personality.)

RECOMMENDED SOURCES FOR THE CLASSROOM TEACHER

In the area of viewing films, filmstrips, and slides, the committee strongly recommends the well-prepared section appearing in the state guide, pages 121-122.

Studies in the Mass Media

TV Guide

"Look and Listen" in Scholastic Teacher

"The Public Arts" in The English Journal

Requests to be placed on mailing lists for advance publicity may be sent to the following networks:

American Broadcasting Company, 7 W. 66th St., New York 23, N.Y.

Columbia Broadcasting System, 485 Madison Avenue, New York 22, N.Y.

Mutual Broadcasting Company, 1440 Broadway, New York 18, N.Y.

National Broadcasting Company, 30 Rockefeller Plaza, New York 20, N.Y.

GENERAL REFERENCES

Hazard, Patrick D. and Hazard, Mary, "Selectivity in Mass Communications," The English Journal, December, 1960, pp. 646-648.

Loban, Ryan, and Square, Teaching Language and Literature, New York: Harcourt, Brace, and World, Inc., 1961, pp. 378-404.

Nevi, Charles N. and Hoffine, Lloyd, "We Can't Ignore the Mass Media," The English Journal, November, 1962, pp. 560-564.

Postman, Neil, Television and the Teaching of English, Champaign: National Council of Teachers of English, 1961.

Steinberg, Erwin R., "Television and the Teaching of English," The English Journal, October, 1960, pp. 484-485.

Tulsa Public Schools, The Language Arts (7-12), Tulsa: Tulsa Public Schools, 1961, pp. 58-61.

DEVELOPMENT AND USE OF THE LANGUAGE

Orientation Quotation
To the Teacher

Development of the Language
    Concepts
    Competencies and Skills
    Attitudes
    Grade Level Units
        7 - Introduction to Language Development
        8 - American English
        9 - Understanding the Writing of English
        10 - Development of the English Dictionary
        11 - The Geography of Language with Dialect Map
        12 - The History and "Family Tree" of the English Language

The Linguistic Approach
    Orientation Statement
    Preparing for the Linguistics Units
    The Inductive Method of Language Study
    Linguistics Units
        1. What Is Language? What is English?
        2. What Are Words?
        3. What Are Structure Words?
        4. Basic Sentence Patterns

Grammar
    Orientation Statement
    To the Teacher
    Concepts
    Compentencies and Skills
    Attitudes
    Techniques and Procedures

Word Study
    To the Teacher
    Concepts
    Competencies and Skills
    Attitudes
    Techniques and Procedures

Usage
    Orientation Statement
    To the Teacher
    Concepts
    Competencies and Skills
    Attitudes
    Techniques and Procedures

"Growth in language is not like building a wall by adding one stone here and another there. It is far more like growing a tree by letting it live in the rain, the sunshine, and the wind. No one would presume to divide up the growth period of a tree and demand that in the first period three branches must develop, in the next period five, and in the third period seven. The number of branches that develop on a tree in a given period depends on the type of tree it is, the kind of soil from which it grows, and the amount of sunshine and rain it receives."[1]

---

[1] Dawson and Zollinger, Guiding Language Learning, New York: Harcourt, Brace, & World, Inc., p. 383.

THE DEVELOPMENT OF LANGUAGE

TO THE TEACHER

Do I find the history of English language fascinating?	OR	Is it a cut-and-dried repetition of events and dates to me?
Am I curious about the origin of words?	OR	Am I satisfied with my vocabulary as it is now?
Do I take time to go to appropriate sources for regional words?	OR	Is the study of dialects an unnecessary frill to me?
Am I aware of social differences in pronunciation in the community I teach?	OR	Do I cram down exotic and unnatural pronunciations upon my students, remaining ignorant of the cultural pressures on them?
Do I grow with my language?	OR	Am I using dated terminology and Victorian, stilted language?
Am I careful to be a good model for my students?	OR	Do I have the same poor language habits that I try to correct in them?
Can I appreciate the place for strong, colorful slang?	OR	Do I squelch every natural expression of the times that a student uses?
Is my pronunciation of a word always right?	OR	Do I look it up in several good, up-to-date authorities with my students?
Do I guide my students from the use of vulgate language?	OR	Do I let it pass by because I am a "good fellow"?
Do I have a practical approach to grammar?	OR	Am I going to continue teaching grammar as I was taught ten years ago?
Am I going to crusade for more understandings of our literary heritage?	OR	Am I going to "let George do it"?

WE BELIEVE...

That our language truly has a fascinating biography. We must spend some time in the study of the past of our language because it is only in the light of the past that the present is intelligible.

That the vital teacher should not "play it by ear" but use reliable sources in understanding the patterns of language that are molding the language of today's mass media.

That although the teacher himself should have refined language habits, he must be aware of the necessities of communication for his students and the relationships of language and life. Remember: "Curriculum is people."

That one does not grow as a teacher unless he grows with his language. We should have an intelligent interest in our mother tongue to use it intelligently.

That students learn by example, and the teacher is a great influence on the students' language habits.

That the effect of slang is closely bound with the personality of the speaker and with what the situation calls for; it is not a question whether slang is wrong or is clever, but what is the total effect of the speaker.

That language is a living, changing, dynamic force which is the unique gift of man.

That because there are several acceptable pronunciations of our words, the teacher cannot be authoritative or arbitrary in his decisions.

That most teachers work for what they believe in.

CONCEPTS FOR THE DEVELOPMENT OF LANGUAGE

Language is a complex instrument.

There are elements of persuasion in language.

Language as a form of behavior characteristically exists as speech and only derivatively as written communication.

The origins of English lie in Indo-European roots.

Understanding the growth of language promotes understanding of national cultures.

There are two basic differences in statements -- one type can be verified and one cannot.

The lexicographer is primarily a recorder of language usage.

The dictionary is a many-faceted source for the study of language usage.

Dictionary writing is a complex, involved process.

In literature the author uses dialect to reflect the environment, education, and habits of his characters.

Figurative language is designed to induce an imaginative experience for the reader and the listener.

Ambiguity is one of the prime causes of break-down in communication.

The study of American English helps interpret the development of ideas from the early days in America until today.

The patterns of living in America are shown through the diversity of the language.

The examination of the major sources of American English vocabulary increases the love of words and their use.

In the history of words, one finds fusion and over-lapping in origins.

Moral integrity is involved in expressing ideas whether they are popular or not.

COMPETENCIES AND SKILLS	7-9	10-12
The student...		
Uses his knowledge of the various ethnic sources to improve his American English vocabulary	X	XX
Investigates how new words are formed	X	XX
Can explain borrowed words	X	XX
Can explain why some words have silent letters	XX	XX
Uses the dictionary as a source of information on the history of words as well as of meanings, spelling, and pronunciation	XX	XX

	7-9	10-12
Adds to curiosity about and knowledge of familiar words	XX	XX
Keeps personal notebook on development of language	X	XX
Uses vital vocabulary	X	XX
Learns to analyze and classify the functions of language so that he may use it effectively and appropriately	X	XX
Becomes acquainted with the three major dialect areas in the United States	X	XX
Investigates the additions to the language made by slang, coinage, jargon, and trade talk	X	XX
Explores the three levels of social dialects -- cultivated speech, folk speech, common speech	X	XX
Discriminates between sound and unsound judgment	X	XX
Analyzes a selection to see the effect that the play upon words has upon the speaker	X	XX
Improves speaking and writing habits through discussion of regional topics	X	XX
Explains and interprets ideas of others	X	XX
Assesses the worth of ideas	XX	XX
Recognizes modern developments in language	X	XX
Becomes aware of how scientific and sociological changes affect our language	X	XX
Learns some of the techniques of research	X	XX
Learns the techniques of field studies	X	XX
Obtains deepening insight into the character of regional differences	X	XX
Listens to speakers, recordings, and programs with insight into and awareness of dialect differences	XX	XXX

ATTITUDES

The student...

Appreciates that the history of words reveals language as a living, dynamic force

Appreciates the attributes of people living in specific regions as reflected in literature

Enlarges his empathy and reduces his prejudice

Appreciates the illuminating powers of language

Appreciates the wealth of literary allusions in our language

Values the contributions of other languages to American speech

Cherishes the "power and glory" of words

Respects his language

Appreciates the social class implications of language

Wants to learn the biography of the English language

Sees English as a "melting pot" of many languages

Takes satisfaction in the fact that inconsistent spelling and pronunciation are indications of changes in the history of English

Appreciates the difficulties encountered by the lexicographer

Is sensitively aware of the influence exerted on our language by mass media

Appreciates the complex process of gathering evidence in the study of dialects

Is aware of the need to work cooperatively in any group project

Values freedom in making choices of language

Appreciates that an expression is "right" only when it is effective and appropriate to the subject, the speaker's or writer's purpose, the experience of the listeners of readers, the occasion, and the mood

INTRODUCTION TO LANGUAGE DEVELOPMENT

Seventh Grade

QUESTIONS FOR CLASS...

If you live alone, do you need language? What then is the purpose of language?

* *

(The following introduction to language development will help the seventh grader to understand how language works. This material is flexible and may be adapted to the abilities of the class.)

What is language?	1. Sign language and symbols
How did language get started?	2. Three theories of how language started a. "Bow-wow" b. "Pooh-pooh" c. "Yo-de-ho"
Where did our language come from?	3. Brief biography of our language development[1] a. Approximate time it took shape b. Influence of German tribes (1) Jutes (2) Angles (3) Saxons c. Origin of name England d. Influence of Romans and Latin language on our alphabet e. Utilization of "borrowed" words and retained spelling

---

[1] In the appendix is a brief history of the English language for the teacher's convenience. It is hoped he will do more necessary research on his own.

What is a word?

4. Language as noises
    - a. Symbolic noises
    - b. Methods of learning these noises
        - (1) Listening
        - (2) Observing
        - (3) Imitating

Where do we get new words?

5. Other aspects of language development
    - a. Some sources of new words
        - (1) Science
        - (2) Geography
        - (3) Politics
        - (4) War
        - (5) Commerce
        - (6) New ideas and objects
        - (7) Slang
    - b. Some "clipped" words in common use
        - (1) Ad
        - (2) Photo
        - (3) Phone
    - c. Origins of interesting common words; such as
        - (1) Taxicab
        - (2) Assassin
        - (3) Steeplechase
        - (4) Bonfire

Do we have speech differences among us?

- d. Dialects found in our own environment

How do words get multiple meanings?

6. Some reasons words have multiple meanings:
    - a. Most words have common meanings for most people. (chair)
    - b. Some words mean different things to different people. (home)
    - c. A word can have as many meanings as people give it using it in different ways. (run)

d. A word may acquire different meanings, as time passes, by the way each generation uses it all over the country. (notorious)

e. Everyone in the community helps to develop language and give words their meanings.

What are some straight thinking concepts about language that we should develop?

7. Language concepts of value:

   a. Language can be non-verbal, but non-verbal language can be very limited.

   b. Language only exists when we have a sender, a message, and a receiver.

   c. The sender always has a purpose.

   d. The meanings of the message must be unmistakable.

   e. Language operates by direct statement, and through implication and suggestion.

   f. Language must be suitable for:
      (1) User
      (2) Subject of message
      (3) Purpose
      (4) Situation
      (5) Receiver

   g. Appropriate language is determined by:
      (1) Level of language which suits -- (acceptable, standard, or colloquial)
      (2) Tact, good taste, humor

What are some ways we can learn what words mean?

8. We can determine the meaning from context.

    a. Determine what is already familiar in the sentence or passage. (There were no whitecaps; the water was clear and placid. "calm")

    b. Look for "ands"; the ideas on either side are of equal importance. (Mrs. White teaches Spanish, and Mr. Williams teaches English.)

    c. Watch for additional explanations in the context. (In structural analysis the student divides the word into its component parts. This involves a knowledge of root words, prefixes, and suffixes.)

    d. Check to see if the clue is the meaning of the entire sentence. (Midnight, the witching hour, ghosts, elves, hobgoblins, or leprechauns.)

    e. See whether the word is used as an opposite to a word already given. (A few students stood up for their rights, but most of the class succumbed to group opinion.)

    f. See whether the word is used in comparison with a word or phrase of another meaning. (The girl was as comely as the soft haze of morning hiding the mountain tops.)

    g. Search for clues of contrasted meaning such as not, yet, but. (Ten-year-old JoAnne was a mischievous tomboy, but her older sister was very sedate.

h. Study the pictures and captions, since they often give clues to the meanings of words. (A picture of a tugboat entering New York Harbor -- Caption: A tug entering New York Harbor"; student knows what a tug is.)

i. Use structural clues: word beginnings, word roots, word endings. (tri = three, triangle; aqua = water, aquatic; -or = one who does something, inventor)

NOTE TO TEACHER: Try to deepen and strengthen as many of the above skills as you can, but discourage making your students guess when the dictionary can clear up misunderstandings.

TECHNIQUES AND PROCEDURES

*To stimulate interest:

Does anyone know where the phrase Geiger counter originated?

What is a macadamized road?

Does anyone know where the word "macadamized" came from?

Elicit the information that these words came from the names of men who invented the counter and the process of macadamizing the road.

Do you know of any other words that entered our language that way? (sandwich, braille, boysenberry)

Tell the students that in the lesson which they will study, they will learn more about the origin of English words. Develop the lesson by telling them a short history of the language or give the class mimeographed material and have them read and discuss.

Ask them to find:

Where many words come from

How words have been added to our language

How words may be added

How some words have changed in meaning

* *

To stimulate interest:

Put the following sentence on the board:

FAEDER URE BU BE EART OM HEOFENUM,

SI BIN NAMA GEHALGOD

You will receive all sorts of responses that you should counter. Guesses will range from the remotest language to none at all, or even the language of Mars.

When you have curiosity aroused, tell them it is English, their English. Translate it for them:

"Our Father who art in Heaven, hallowed be Thy Name."

Tell them it is English and it was written about the year A.D. 1000. Immediately they see that English has changed.

If possible play the record "A Word in Your Ear."[1]

APPROACHES FOR THE TEACHER...

*1. Play the game, "What Word Am I?"[2]

List on the board: pen, minister, knave, fence, worm, quick

Say that you will give the original meanings of the words and one of its common meanings today. Pupils are to pick out the appropriate word from the board list.

I originally meant a boy. Today I mean a rascal or rogue. (knave)

I originally meant a serpent. Today I still crawl, but I'm much smaller, less fierce, and a common sight to you. (worm)

I originally meant a servant. Today I mean clergyman. (minister)

I originally meant living, alive. Today I mean fast. (quick)

I originally meant defense. Today I keep people or animals out. (fence)

I originally meant war cry. Today I am largely used for advertising purposes. (slogan)

I originally meant feather. Today I am used for writing. (pen)

Emphasize that language changes.

---

[1] Dr. Walter Goldschmidt, Educational Record Club, Popular Science Publishing Company, 355 Lexington Avenue, New York.

[2] "Some Ways Our Language Grows and Changes," Scott, Foresman and Company pamphlet.

*2. Ask the class what the words mean in the following sentences and what modern words would they substitute for them. (The teacher can make up similar exercises for the class.)

   a. My grandmother from New England likes fried cakes with her coffee. (doughnuts)

   b. Mother let the bacon burn in the spider. (frying pan)

   c. The farmer ordered blinds for his bedroom. (curtain shades)

   d. Please put the butter in the ice box. (refrigerator)

   e. Although John was listening to the lecture carefully, he had to stifle his gapes. (yawns)

   f. When it is chilly, Grandad puts on his waistcoat. (vest)

   g. Jive and Jazz filled the air as the teen-agers played the talking machine. (stereo, hi-fi)

   h. Grandmother left her spectacles on the mantelpiece. (eyeglasses)

   i. Lindbergh crossed the Atlantic in a flying machine. (airplane)

   j. Leave your valise at the information desk for the redcap. (suitcase)

3. Introduce "plunderers" and "borrowers" of language. We are also "lenders" too. Here are some foreign words. See if you can guess what the English words are.

   a. Biais (French) - a slant

      In home economics the girls cut materials on the ______.

      When you study the influence of propaganda, you try to find evidences of ______.

   b. Dent de lion (French) - tooth of the lion

      Some people like to eat the greens as a vegetable. Others say they are the bane of their existence when trying to grow a good lawn. The plant is ______.

c. Kinder (German) - children
   Garten (German) - garden
   During the fourth and sixth years of your life, you probably attended ______

d. Kecap (Malay) - taste
   We use it on meat, fish, and hot dogs. It is ______.

e. Mascara (Spanish) - a mask, from the Arabic word meaning "clown"
   What kind of look do some of the girls get if they wear too much ______?

4. List interesting compound words on the board. Direct your students to do the following assignment:

> "Write sentences using the following compound words. Provide a clue in the context to show that you know the meaning of the word. Afterwards check the meaning with your dictionary. You might try out your sentences on a classmate. Think of other interesting compounds and do a second exercise.

5. Words have been added to our language through proper names of people, names of literary characters and famous persons. They have come to be applied to people who have similar characteristics to the people who bore those names.

   Ask your class to indicate what these names suggest. They may have to do some research.

   What is implied in the use of the following?

   Scrooge
   Casanova
   Lothario
   Don Juan
   Sir Walter Raleigh
   Romeo
   Judas
   Falstaff
   Sir Galahad
   Croesus
   Rockefeller

DEVELOPING SKILLS...

*1. What do these abbreviations in the dictionary indicate?

Gr.
Sp.
Fr.
Per.
Of.
Mex.
Hung.
Am. Ind.
As.
D.
G.
MnE.
Egypt
Ar.
It.
L., Lat.

*2. Be ready to tell what language the following words come from. Consult your dictionary if necessary.

telephone
magic
mother
alligator
castle
sack
chili
skipper

*3. After you find what languages the following words come from, list the language sources alphabetically, and beside each source list the words that come from them.

squash
frankfurter
paper
dollar
oasis
crusade
tub
caravan
cruise
hominy
opera
admiral
barn
raccoon
ink
boss
economics
chauffeur
macaroni
angel
sauerkraut
cartoon
yacht

*4. Look at your foregoing list. Which words come from the Dutch? What can you tell us about the Dutch people from this sampling of words?

5. Do you think that English has its roots in many other languages helped it become the world language today?

*6. Choose one of the following words, or a word that you have wondered about, and write a concise and clear paragraph of its origin. Make your story interesting.

assassin
mercerized
humbug
tantalize
Sooners
curfew
Tarheels

7. Choose a word with a fascinating source and illustrate a poster for the bulletin board. Give the history of the word, the pronunciation, the part of speech, an illustration of its use in a clear sentence. (Teacher emphasize use in context). If there are antonyms or synonyms, include these. Discuss with your teacher what makes an attractive poster.

*8. Make a collection for your notebooks of:

a. Words of interesting origins

b. Poems and quotations about words

Example: "The right word is worth waiting and hunting for."

"The breadth of our real and vicarious experience is to no little degree mirrored by our vocabulary. In a very real sense we are our words and our words are we."

9. Construct sentences that illustrate context clues and have the students recognize method and derive the meaning of underlined words.

Sample sentences:

a. Pain contorted the victim's features.

b. Because each year brings important changes in mechanical improvements, the airplanes of a decade ago are, for the most part, obsolete.

c. Subterranean temperatures are frequently higher than those above the earth.

d. Neither threats nor blandishments could persuade the child to give up the stray puppy.

e. Uriah Heep's malevolence was shown by the harm he inflicted on his victims.

f. Jack thought he would smother because the reception room was teeming with people.

g. The fireworks exploding in the sky over Lake Ivanhoe caused a spectacular display.

h. The mercenaries who fought for the colonists during the American Revolution fought only for the pay that they received.

i. During the truce of the snowball fight the perfidious Hill Toppers attacked the Plainsmen.

j. If you continue your interest in birds, you may become an ornithologist.

SLOW LEARNERS...

1. Adapt as much of the one-starred material (*) in the suggested techniques and skills as possible.

2. You will need dictionaries in your classroom to teach this unit.

3. One method of introducing multiple meanings is to ask the class if they know, for example, the meaning of the word hit, run, play, or any simple word with multiple meanings.

   Write on the board simple sentences with all the uses and meanings that you can elicit from the class. Add any yourself that they might have missed.

   Continue with discussion of:

   What gives this word meaning?

   What clues can you find in the sentence that helps you know its meaning?

   How do words get their meaning for you?

   Who decides what words mean?

   Pictures or drawings illustrating the various meanings of a word will help the group to understand.

   Ask for other words that students know that have multiple meanings.

   Have a student list them on the board. Others might try writing sentences illustrating the different meanings, with yours as examples. Praise good sentences. Suggest observation of good handwriting skills.

4. Display several different dictionaries. There are many good charts that explain the use of the dictionary. Display and explain. Try some of the suggested exercises with your class.

5. Topic 7 may be introduced by writing teacher-composed sentences on the board with new and unusual words in them. These may be taken from class reading or may be picked because of their suggested appeal to the group. Be sure the sentences illustrate the aids in understanding words from context.

NOTE: Chapters 21 and 23 in Warriner's English Grammar and Composition - 7 can be used in conjunction with this unit.

SUPERIOR STUDENTS OR AT CLASSES...

For superior students or AT classes, use the record, "A Word in Your Ear" as a springboard for further study.

Emphasize the following

1. The "grunt" as communication
2. Examples of "one man's speech is another man's jargon"
3. Five aspects of culture reflected in language
    a. Place
    b. Time
    c. Age
    d. Sex
    e. Circumstance
4. Polysyntheticism
5. Language as an effect on thinking
6. Language as it reflects culture
7. Attaching importance to little differences

NOTE: There is an excellent unit, "Power Over Language" with a linguistic flavor for grade seven in Loban, Ryan, Squire, Teaching Language and Literature, Chapter I - "Language as a Dynamic Process," pp. 18-72.

REFERENCES FOR FURTHER STUDY AND READING FOR STUDENTS

Laird, H. and Laird, C., *The Tree of Language*, Cleveland: The World Publishing Company.

"English Language," *Britannica Junior*, Vol. 5, Chicago: Encyclopedia Britannica, Inc.

"English Language," *Compton's Pictured Encyclopedia*, Vol. 4, Chicago: F.E. Compton and Company.

"English Language," *The World Book Encyclopedia*, Chicago: Field Enterprises, Inc.

REFERENCES FOR FURTHER READING FOR TEACHERS

Books and Magazines

Chase, Stuart, *The Power of Words*, New York: Harcourt, Brace and World, Inc., 1954.

Hayakawa, S.I., *Language in Thought and Action*, Cleveland: World Publishing Company, 1953.

Pei, Mario, "The International Language Bank," "Words," "Semantics and Semantic Change," "The Great Language Mint," *The Story of Language*, Philadelphia: J.B. Lippincott Company, 1949.

Roberts, Paul, *Understanding English*, New York: Harper and Row, Publishers, 1958.

Filmstrips

"Increase Your Stock of Words"
"J.H. Graded Word Phrases #1 and #2"
"J.H. Graded Word Phrases #3 and #4"
"J.H. Graded Word Phrases #5 and #6"
"The Right Word in the Right Place"
"Times and People Change Words"
"Words and Your Work"
"Words Then and Now"

GENERAL REFERENCES

Ashley, Annabel T., "Using Dialects, U.S.A., in High School Classes," The English Journal, Vol. LIII, April, 1964, pp. 256-265.

Blumenthal, Zahner, "General Understandings About Language," The English Language, Grade 9, Teachers' Manual, New York: Harcourt, Brace, and World, 1963.

Burleson and Cash, Adventures in English, Grade 8, Boston: Allyn and Bacon, Inc., 1952.

Coon, Horace, How to Spell and Increase Your Word Power, New York: The New American Library of World Literature, Inc., 1962.

DeBoer, The New Building Better English, Grade 10, Teachers' Manual, White Plains: Row, Peterson and Company, 1955.

Gray, et al., Good Times Through Literature, Guidebook, New York: Scott, Foresman and Company, 1951.

Kerr and Aderman, Aspects of American English, New York: Harcourt, Brace and World, Inc., 1963.

Kusler, Gerald, New Horizons Through Reading and Literature, Book 3, Teachers' Manual, Dallas: Laidlaw Brothers & Publishers, 1962.

Malmstrom and Ashley, Dialects U.S.A., Champaign: National Council of Teachers of English, 1963.

Matthew, et al., "English Language Study in Portland High Schools," The English Journal, Vol. LII, May, 1963, pp. 353-363.

Pei, Mario, The Story of English, Philadelphia: J.B. Lippincott Company, 1952.

Postman, et al., Discovering Your Language, New York: Holt, Rhinehart, and Winston, Inc., 1963.

Roberts, Paul, More Panoramas, New Basic Reader, New York: Scott, Foresman and Company.

Roberts, Paul, Understanding English, New York: Harper & Row, Publishers.

Roberts, Paul, Understanding Language, New York: Harper & Row, Publishers, 1958.

Shane, et al., Using Good English, Grade 7, Dallas: Laidlaw Brothers & Publishers, 1961.

"Some Ways Our Language Changes," New York: Scott, Foresman, and Company.

The Standard Dictionary of Facts, Buffalo: The Frontier Press Company, 1919.

Walters and Lamb, *Word Studies*, Cincinnati: South-Western Publishing Company, 1957.

Webster's New World Dictionary of the American Language, College Edition, New York: The World Publishing Company, 1955.

AMERICAN ENGLISH

Eighth Grade

WHAT HAPPENS IN A LANGUAGE DOES NOT OCCUR BY ACCIDENT BUT ACCOMPANIES THE ATTENDANT CONDITIONS OF THE LIFE OF A PEOPLE.

THE AMERICAN LANGUAGE

TO THE TEACHER

American culture is an amalgam of many foreign cultures fused on an Anglo-Saxon base.

American language draws from elements of culture of the American Indian, French, Spanish, Dutch, German, Scandinavian, and Italian tending to make the American English a linguistic melting pot in miniature.

Many developments of American English reflect the growth of American ways and institutions and can be connected with our life on the frontier of European civilization on this new continent.

Our way of life on the frontier led to development of native ingenuity and impatience with tradition. Our language shows these characteristics:

1. Conversions of nouns into verbs (table)

2. Clipping of words (cable)

3. Creation of new compounds (disc jockey)

The Americans have always lived on a frontier--physical, spiritual, political, scientific. The frontier is the most important factor in the formation of American vocabulary. (basswood, clearing, chickadee symbolize adjustment to the East Coast; adobe, canyon, mesa symbolize adjustment to the Southwest.)

In over 300 years of American history, new things to name, new concepts to express, new conditions to communicate have made American English develop inventiveness and a verbal virtuosity all its own. (anxious seat, bandwagon, crimp) (Another example from the colonist, belt - stretch of country, gut - narrow water gap)

THE AMERICAN ENGLISH LANGUAGE

1. The effect of the American Indians on our language
    - a. Algonquin Indians - on the Atlantic Coast (squash, wigwam, skunk)
    - b. Indians influencing language in Westward Movement
        - (1) Dakotas - (tepee)
        - (2) Cherokees - (sequoia)
        - (3) Navahos - (hogan)
        - (4) Chinooks - (chinook)
2. The effect of our origins from the Old World
    - a. English: Anglo-Saxon (butter, chair)
    - b. Ulster Scotsmen (scone)
    - c. Palatinate Germans (hamburger)
    - d. Dutchmen (coleslaw)
    - e. Spanish (mustang)
    - f. French (depot)
    - g. Scandinavians (smorgasbord)
    - h. Italian (antipasto, ravioli)
    - i. African - Gullah (banjo, goober)
3. The effect of frontiers
    - a. The Coastal colonies - frontier for British Isles
        - (1) Physical - (stream, brook, kindling wood)
        - (2) Spiritual - (Puritans, Congregational lists, Quakers)
        - (3) Political - (town meeting, bandwagon, selectman, assembly)
    - b. The colonies - starting point of American dialects
        - (1) New England - center in Massachusetts (dialects, customs and language of Puritans; Elizabethan English)
        - (2) Middle Atlantic States - center in Pennsylvania (dialects of "Pennsylvania Dutch" - Germans; Mennonites; Amish; Quakers)
        - (3) Southern States - center in Virginia (Elizabethan English; wealth; aristocratic culture; plantation system)

- c. Establishment of dialects by the time of the Revolution

- d. Westward Movement - Developing of new characteristics
  - (1) New England pioneers to -
    - (a) First - upper New York State
    - (b) Later - Great Lakes Region
  - (2) Middle Atlantic pioneers to -
    - (a) First - down Shenandoah Valley
    - (b) Later - heart of Mid-West
  - (3) Southern pioneers to -
    - (a) First - Kentucky and Tennessee
    - (b) Later - lower Mississippi
    - (c) Still later - Texas and Southwest

- e. Results
  - (1) New speech correlated with old dialects on seaboard
  - (2) Each developed new characteristics in moving

4. The effect of immigration on our language

- a. Southeastern England in New England

- b. Dutch in New York

- c. Swedes in Delaware

- d. German and Scotch-Irish in Pennsylvania

- e. Irish in New England

- f. Poles, Greeks, Italians, Portuguese

- g. Negro slaves - effect on speech of South, later whole country

- h. Spanish in California and Southwest

- i. Southern Negroes to Northern and Western cities

- j. Arkansas, Texas, and Oklahoma migrants to California

- k. Result - All shaped and are shaping American speech

5. The effect of class differences

- a. Influence in England
  - (1) Great class differences because of birth
  - (2) Great educational differences
  - (3) Great regional differences
  - (4) English traditions
  - (5) English nature: cautious, uncommunicative

b. Influence in the United States
  (1) Speech differences slighter although they exist
  (2) Speech differences correlate with education and occupation rather than birth
  (3) Speech differences between high school graduate and college graduate
  (4) Speech differences between:
    (a) Boston's Beacon Street and South Boston
      (Bawston vs. Bahston)
    (b) New York's Park Avenue and the Bowery
      (Narcotics addict vs. Junkie)
    (c) Cab driver and a Socony executive
      (Sawbuck vs. ten-dollar bill)
    (d) College professor and a carnival pitch man

6. The effect of modern life and mass media

   a. Reduction of language differences

   b. Acceptances of language differences

7. The effect of age

   a. Babies - responsive, imitative, repetitive

   b. Young people - careless, alive, faddish, immature

   c. Older people - careful, forceful, conservative, mature

8. The effect of prestige

   a. Dissatisfaction with own speech

   b. Admiration of others' speech

   c. Desire and insecurity

9. The effect of sex

   a. Women's habits, responsibilities, needs
      (fashion; society's family; foods; home decoration;
      love; gentleness)

   b. Men's habits, responsibilities, needs
      (sports; business; banking; family; activity;
      excitement; battle)

10. The effect of correctness vs. incorrectness

   a. Correct speech - normal, natural, comfortable

   b. Incorrect speech - hostile, disdainful, uncomfortable

TECHNIQUES AND PROCEDURES

1. Wherever possible, correlate with the student's study of American history. The social studies teacher might work with the English teacher on the unit.

2. Use every opportunity in literature to point out the development of our language. In Adventures for Readers, Book 2, Olympic Edition, there are several excellent units to connect with language development. Vocabulary Growth page 585 gives a ready reference for summarization of these skills.

*3. Maps tracing the Western Movement are helpful aids. (See Eleventh Grade Dialect Map)

4. Types of student activities:

   *a. Compare the pronunciation of members of the class on such words as: aunt, abdomen, dance, apricot, almond, rodeo, Mary, advertisement, tuberculosis, garage.

   *b. Examine the speech patterns of the class and compare them with that of adults. Three generations might be compared.

   c. Write a conversation in which two women talk in men's language or in which two men talk in women's language. Have members of the class choose partners and read the conversations.

   d. Similarly write a monologue where a mature person uses baby talk. Have a surprise ending.

   *e. Compare the terms which are used for the following definitions:
      (1) An upholstered piece of furniture seating several persons
      (2) A machine for playing records
      (3) A pan in which one fries food
      (4) The room in the house where books are kept
      (5) A breakfast food that is round and flat and eaten with butter and syrup
      (6) 2:45 o'clock

   Get as many different terms for the above from your class as possible.

   *f. How did the following words become a part of the American language?

      adobe
      clearing
      land office
      prairie
      clingstone
      canyon
      chickadee
      bayou
      selectman
      windfall
      mesa
      basswood
      calaboose
      alarmist
      picket fence
      cartwheel
      alewife
      legislate
      boss
      crosstown

*g. Discover what the American words are for these British counterparts:

banknote
pram
lounge suit
flicks
paraffin oil
verge
foothpath
petrol
tram
biscuit
draper's
cinema

h. Because democracy implies active participation in government, American English has developed words which are a part of the vocabulary of the oridinary citizen. What are some of these? (legislate)

*i. Develop the following questions:
   (1) How does geography affect human relationships and in turn affect language?
   (2) How do occupations affect language?

**j. Assign research projects in differences in pronunciation and vocabulary of various regions in the United States.

**k. Another project of interest is the tracing of superstitions in America's development.

**l. In connection with the study of literature, collect work songs connected with our history. Emphasize the rhythm and language and its appropriateness for the work involved.

m. Compare "The Unvanished American" by Watson Fenimore and "The Flower-Fed Buffaloes" by Vachel Lindsay.
   (1) Discuss the two points of view.
   (2) Discuss the elements of "change" that are made clear in the literature.
   (3) What have you learned about names like "Buffalo Bill"?
   (4) Stress the historical side of Mr. Fenimore's account and Mr. Lindsay's poem.
      (a) Buffaloes in Pennsylvania
      (b) The transcontinental railroad's effect on changes in civilization
      (c) Government projects
      (d) Lesson for American people in the history of the buffalo
      (e) The Blackfeet and Pawnee Indians
      (f) Buffalo Bill's expedition with the Grand Duke Alexis of Russia
      (g) The importance of the buffalo to the Indian
      (h) Conservation of wild life
   (5) Other activities:
      (a) Arrange a bulletin display of American bison and the building of the transcontinental railroad.

(b) Read other poems of Vachel Lindsay's that immortalize people: Abraham Lincoln, Johnny Appleseed, John L. Sullivan, P. T. Barnum.

(c) Pick out good figures of speech from "The Unvanished American." (The buffalo...is as American as corn on the cob or pumpkin pie.)

(d) Look up the history of interesting words:

sidelong
jeep
oversafe
bogged
spearhead
gaping
hair-trigger
turn the tables
wildlife
caribou
corral
stampede
dilatory
prairie

n. Study American inventors and inventions. Discover words which they added to our language. (*vulcanite*, *"The Crown Jewels" of aluminum*, *Garand rifle*)

o. The disappearance of words: (slang) *sparking*, *to rubberneck*; (obsolete) *meetly* meaning "moderately"; (modernization) *ice box*, *fowling piece*.

A REFERENCE LIST FOR STUDENT READING

Angelo, Valenti, *The Bells of Bleeker Street*, New York: Viking, 1949.

Beard, Annie E.S., *Our Foreign-Born Citizens*, New York: Cornwell, 1946.

Beaty, John J., *Luther Burbank, Plant Magician*, New York: Messner, 1943.

Buckler, Helen, *Doctor Dan*, Boston: Little, 1954.

Cavanah, Frances, *We Came to America*, New York and Philadelphia: McCrae Smith Company, 1954.

Daugherty, James, *Daniel Boone*, New York: Viking, 1939.

De Leeuw, Adele, *With a High Heart*, New York: Macmillan, 1945.

Ellsberg, Edward, *No Banners, No Bugles*, New York: Dodd, 1949.

Emery, Anne, *Tradition*, New York: Vanguard, 1945.

Forbes, Esther, *Johnny Tremaine*, Boston: Houghton Mifflin, 1943.

Galt, Thomas and Zenger, Peter, *Fighter for Freedom*, New York: Crowell, 1951.

Gipson, Fred, *Cowhand*, New York: Harper, 1953.

Graham, Shirley, The Story of Phillis Wheatley, New York: Messner, 1949.

Guthrie, Alfred Bertram, The Way West, Boston: Houghton Mifflin Company, 1950.

Harlow, Alvin, The Ringlings, New York: Messner, 1951.

Harvey, Charles Boardman, Dark Frigate, Boston: Little, Brown, 1934.

Jackson, Shirley, Life Among the Savages, New York: Farrar, Strauss, and Young, 1953.

Jacobs, Emma Atkins, A Chance to Belong, New York: Holt, 1953.

Kjelgaard, James, Buckskin Brigade, New York: Scribner's, 1942.

Kugelmass, J. Alvin, Ralph J.Bunche: Fighter for Peace, New York: Messner, 1952.

Latham, Jean Lee, Carry on Mr. Bowditch, Boston: Houghton, 1955.

Lenski, Lois, Strawberry Girl, Philadelphia: Winston, 1932.

McCloskey, Robert, Homer Price, New York: Viking, 1943.

Meader, Stephen, Down the Big River, New York: Harcourt Brace, 1924.

Morrow, Honore Willsie, On to Oregon, New York: Morrow, 1946.

Moses, Anna Mary, Grandma Moses: My Life's History, New York: Harper, 1952.

Ousler, Fulton, Father Flanagan, New York: Doubleday, 1949.

Rawlings, Marjorie Kinnan, The Yearling, New York: Scribner's, 1939.

Riis, Jacob, Making of an American, New York: Macmillan, 1924.

Shippen, Katherine B., Passage to America, the Story of a Great Migration, New York: Harper, 1950.

Skidmore, Hubert, Hill Doctor, New York: Doubleday, 1940.

Sone, Monica, Nisei Daughter, Boston: Little, 1953.

Stewart, Marguerite, We, the American People, New York: Day, 1951.

Swift, Hilegard Hoyt, The Railroad to Freedom, New York: Harcourt, Brace and World, 1932.

Thornton, Francis B., Sea of Glory, New Jersey: Prentice-Hall, 1953.

Twain, Mark, *Adventures of Huckleberry Finn*, Boston: Houghton Mifflin, 1950.

Twain, Mark, *Tom Sawyer*, Philadelphia: Winston, 1952.

Washington, Booker T., *Up From Slavery*, Boston: Houghton, 1928.

Wilder, Laura Ingalls, *Little Town on the Prairie*, New York: Harper, 1941.

Wong, Jade Snow, *Fifth Chinese Daughter*, New York: Harper, 1950.

Yates, Elizabeth, *Amos Fortune: Free Man*, New York: Aladdin, 1950.

A REFERENCE LIST FOR STUDENTS AND TEACHERS

Bryant, Margaret M., *Current American Usage*, New York: Funk and Wagnalls Company, Inc., 1962.

Kenyon, John S., *American Pronunciation*, 10th ed. Ann Arbor, George Wahr Publishing Company, 1961.

Kurath, Hans, *A Word Geography of the Eastern United States*, Ann Arbor: University of Michigan Press, 1949.

_____, and McDavid, Raven I. Jr., *The Pronunciation of English in the United States*, Ann Arbor: University of Michigan Press, 1961.

Laird, Charlton and Helen, *The Tree of Language*, Cleveland: World, 1957.

Mencken, H. L., *The American Language*, New York: Alfred A. Knopf, Inc., 1937. (also subsequent supplements: 1946 and 1948)

Sapir, Edward, *Language*, New York: Harcourt, Brace & World, Inc., 1921.

Trager, George L., "Language," *The Encyclopedia Britannica*, Vol. 13, Chicago: Encyclopedia Britannica, Inc., 1960.

Webster's New World Dictionary of the American Language, College Edition, New York: World Publishing Company, 1953.

Whitehall, Harold, "The English Language," *In Webster's New Dictionary*, Cleveland: The World Publishing Company, 1959.

UNDERSTANDING THE WRITING OF ENGLISH

Ninth Grade

CERTAIN UNDERSTANDINGS ARE DESIRABLE FOR THIS UNIT

English writing is a symbolization of the English language. We realize that we cannot have writing without language, but it is possible to have language without a system of writing. Men lived on this planet for many tens of thousands of years having a language but no means of symbolizing it. Writing was invented about six thousand years ago; language has existed for a hundred thousand years or so.

Topics for study and development are:

1. The origins of writing[1]

    a. Importance of the invention of writing

    b. Picture writing - as whole ideas

    c. Picture writing - as particular words
        (1) Cuneiform (developed by Sumerians and Babylonians)
        (2) Hieroglyphics (developed by the Egyptians)
        (3) Others (Mayas, Aztecs, Hittites)

    d. Invention of the alphabet (a set of characters each representing a single sound)

    e. Alphabetic writing (characters stood for one sound derived from pictograph writing - Example: b for "house")

    f. Spread of the alphabet
        (1) Invention in Middle East - North Semitic
            (a) Moabite Stone
            (b) Twenty-two characters, all consonants
            (c) Parent of all alphabets now used in world

        (2) Transmitter of western world alphabets - Greek
            (a) Through trading, brought home Semitic alphabet
            (b) Borrowed Semitic letters and names: "aleph," alpha
            (c) Spread to Slavic countries
            (d) Symbolized vowel sounds

---

[1] Paul Roberts, Understanding Language, New York: Harper & Row Publishers, 1958, Chapter 4.

        (3) The Etruscans - about 800 B.C.
            (a) Borrowed from Greeks
            (b) Modified forms

        (4) The Romans
            (a) As conquerors, borrowed Etruscan
            (b) Modified it as Latin

        (5) The Anglo-Saxons
            (a) Runic writing
            (b) Christianity brought Roman writing (597)

2. The letters of the alphabet[1]

    a. The different styles of writing letters - paleography

    b. The relevance or significance of writing
        (1) Choice of style - "R" or "r"
        (2) Use in right place, important thing

    c. The invention of printing (15th century; styles of handwriting in Middle Ages give us Roman, Italic, Gothic type)

    d. The number of letters
        (1) North Semitic - 22
        (2) Greek - 24
        (3) Latin - 23
        (4) Today - 26
        (5) Needed for today's English - 33 or more

    e. Other distinctions
        (1) Capitalization (capital letter, small letter)
        (2) Words as unit (early writing in one line - no units of words)
        (3) Intonation (stress, pitch, juncture)
        (4) Punctuation (reflects intonation)

3. Progress in writing[2]

    a. Originally writing was to be read aloud

    b. Today people can read silently (adaptation of writing)

4. Other writing systems - form of symbols and characteristics

    a. Hebrew (ancestor the Moabite Stone; writing back to front)

    b. Chinese (scripts stand for words and sounds)

---

[1] Paul Roberts, Understanding Language, New York: Harper & Row Publishers, 1958, Chapter 4.

[2] Ibid.

c. Arabic (writing from right to left; vowels only used for children's books)

d. American Indian (over 100 language families)

5. Names

a. Personal names
   (1) Family names (Johnson)
   (2) Pet names and nicknames (Skinny, Dolly)
   (3) Common nouns from names (lisle, demijohn)

b. Place names
   (1) Interesting histories (Tin-Pan Alley, Whip-ma-whop-ma Gate)
   (2) Oddities
   (3) Meanings of endings (-burg, -quay, -bridge)
   (4) Influence of history (Western Movement)

6. Changes in vocabulary

a. Error

b. Functional change (use of noun as verb)

c. Monosyllabism (ad)

d. Agglutination (bookcase)

e. Figures of speech (The class is reading Milton.)
   (Contentment is like a precious pearl.)

f. Portmanteau words (hotel plus motor equals "motel")
   (humorous: alcholiday, jeepney)

g. Backformation (peeve from peevish; jell from jelly)

h. Compound (lipstick, newsprint)

i. Initials (WAC, SCUBA)

j. Coining (scofflaw, sitzmark, brownettes - beauticians' use)

k. Spoonerisms (The storal of this mory is....)

l. Double talk (Casey Stengel...He's the greatest thing since the Babe, a strismus fruntin if you ever saw one......etc.)

m. Impoliteness (chicken, cheese, wolf, Wop, harp)

n. Slang (bobby-soxer, scram, baloney)

7. Influences

    a. Social

    b. Political

    c. Economic

    d. Geographical

8. Carrying study into the literature of the ninth grade

    a. Dickens

    b. Mythology

    c. Shakespeare

    d. O. Henry

    e. The Bible

    f. Carl Sandburg

    g. Dialect poems

    h. Dialect in short stories

    i. Ballads

TECHNIQUES AND PROCEDURES

* Starred activities are particularly useful for slow students.

*1. Display alphabet charts copied from encyclopedias and distionaries. Make them as graphic as possible.

*2. Collect examples of picture language, cavemen, hieroglyphics, Indian symbols.

*3. Use filmstrips.

*4. The art teacher could help with the history of art and its correlation with language beginnings.

5. **Unit in Names: (activities)**

*a. Family names coming from the occupations of the family. Examples: Brewer, Carpenter, Fisher, Mason, Smith. List other names taken from occupations. Discover how many of the members of the class have names taken from occupations.

*b. Choose a given name such as William and find out how many surnames are derived from it. Discuss patronymics and diminutives. List diminutives of the names of the students in your class.

c. Talk about affixes on surnames. Discover the language derivation of the following endings:

-sen -son -vich -ski -sky

Fitz - O'- de- Mac - von- -berg Stein-

*d. Terms: surname, given name, Jr., Sr., Esquire, nee, maiden name, Christian name.

*e. Get a free booklet from a hospital regarding names and what they mean. Find out where the Christian names of your classmates come from. Arrange in lists. Suggestive headings: ancestor, book, music, poetry, popular songs, hero, sports, figures, good friends, flowers. What part of the country do you think of when you hear - Hannah, Mark, Sara Lee, John Henry, Abigail, Amos, Carol Ann, Mary Ellen?

*f. Geography of names: foreign names, northern vs. southern names, Puritan names, place names.

*g. Find interesting stories behind the following names: Helen, Diana, Irene, Ethel, Alfred, Bernadette, Agnes, Catherine.

*h. Flowers are often given the names of famous people. Flower growers honor them by attaching their names to new species. Can you tell us about some of these people? Why were they honored?

ROSES	CHRYSANTHEMUMS	DAHLIAS
President Hoover	Yellowstone	Amelia Earhart
Madame Butterfly	Alaska	Graf Zeppelin
Queen Mary	Ceres	Kathleen Norris
Edith Nellie Perkins	Apollo	Robert E. Lee
Carrie Jacobs Bond	Mars	Satan
Lafayette	Redskin	Treasure Island

IRIS	TULIPS	GLADIOLI
Miss California	Darwin	Betty Nuthall
Brown Betty	Lucifer	Helen Wills
Beowulf	Flamingo	King Arthur
Marco Polo	King Harold	Star of Bethlehem
King Tut	Lohengrin	Blue Danube
Venus de Milo	Ingleside	Mother Machree

VEGETABLES AND FRUIT

Golden Bantam Corn
Burbank potato
Jumbo peanuts
Fordhook lima beans
Alaska pea
Stone Mountain watermelon
Black Beauty eggplant
Amsterdam carrot
White Queen cauliflower
Tangerine tomato
Country gentleman corn
Longfellow cucumber
Russet apple
Beef steak tomato

*i. Place names tell us what the founders considered important. The four largest groups that contribute to origins of our place names are named after places from which the settlers came, from Indian names, from the names of famous Americans, from geographical characteristics of the town. What other ways can you discover the origins of place names?

List the names of several towns and cities on the board and ask class to categorize them in the above groups.

Suggestions: Chicago, Illinois; Boston, Massachusetts; Cleveland, Ohio; Lincoln, Nebraska; Wichita Falls, Kansas.

j. Our language is made more colorful, richer in appreciations, more vivid in its pictures by the use of figurative language. We use figurative language everyday and do not realize it. Most of the figures of speech have names of Greek origin. Here are some common ones. Find them in your literature and when listening to conversations. The Readers' Digest is a good source of those being coined in modern writing:

"Memories of my youth are like gold coins to me." (simile)

"I've told you that a thousand times." (hyperbole)

"He is a person of no small talent." (litotes)

"I'm hungry as a bear." (simile)

"The wind in the pines finally sighed itself to sleep." (personfication)

"We had twenty new hands aboard ship." (metonymy)

"Oh Death! Where is thy sting!" (apostrophe)

"You're a big help!" (irony)

(The teacher should teach the figures he thinks his class is ready for - connecting them with literature)

k. In connection with the study of The Odyssey and Greek Mythology, emphasize our rich heritage in words. Examples of questions that might be used:[1]

(1) What did the Ancient Greeks mean by chaos? What does it mean to us?

(2) What do we mean when we say something is titanic?

(3) Who was Hermes? What was his Roman name? Can you think of any present-day uses of his Greek and Roman names?

(4) Who was Apollo? What do we mean when we refer to a man as: "He is a regular Apollo"?

(5) Who was Hercules? When we speak of a Herculean task, what do we mean?

(6) What is a labyrinth? What was it in Greek mythology? Explain the connection of the following with the labyrinth: Minotaur, Aphrodite, Aegeus, Theseus, Daedalus.

(7) What do we mean today when we say a person is "Between Scylla and Charybdis"?

(8) What do we mean when we call a woman an Amazon? a harpy? a siren?

(9) Why is a book of maps called an Atlas?

(10) For the next two days be alert to the use of Greek words in advertising, brand names, books, conversations, on TV and radio.

---

[1] W.H.D. Rouse, "Gods, Heroes, and Men of Ancient Greece," Jennings & Johnson, Four Famous Adventures, New York: Harcourt, Brace and World, Inc., 1962.

*l. Explain the importance of effectiveness in speaking and writing. The choice of words is important to everyone. "Choice" implies many words to choose from. To make a choice that is correct, clear, and effective, we must understand the connotation and denotation of words.

To show the class that denotation is the dictionary meaning and connotation is the assemblage of ideas and emotions that the word arouses, choose a word that is known to the class and get as many words from the group as you can showing them the differences in associations and attitudes.

MAN - gentleman, vassal, valet, soldier, sailor, adult, workman, executive, male, bachelor, widower, spouse, husband, lad, youth, etc.

Devise sentences with words of both categories and have students distinguish between denotational and connotational.

EXAMPLE: The cabinet members at the conference table chattered on about the Cuban situation.

The cabinet members at the conference table consulted concerning the Cuban situation.

**m. For classes studying foreign languages, the following procedure is suggested:

Make a chronological chart of the Arts of Civilization that concerned language. The following countries and literary heritages of each would make good research material and oral reports. The most important dates decided by the class could be mounted on a Time Line Chart.

Emphasize that the life of a nation is not an individual thing. Intercourse of nations is just as evident as interdependence of nations. A survey of language, history, and literature will reveal this universal contact.

2000 B.C. To 1500 B.C.

India - Earliest Vedic hymns in Sanskrit

Persia - Earliest metrical hymns

China - Development of ideo-phonetic writing
Odes, hymns, laws, historic documents preserved by imperial decree

Hebrew - Age of Abraham and the prophets
Book of Job

Babylonia and Assyria - Cuneiform inscriptions
Chaldean account of the deluge compiled about 2000 B.C.
Golden Age of Babylonian literature - rise over Assyrian

Arabia - War-loving tribes roamed and produced oral literature of pastorals, rude songs, and triumphal odes

Egypt - Hieroglyphics on monuments and papyri
Hermetic books
Book of the Dead

1500 B.C. To 1000 B.C.

India - Collection of Vedic hymns embodying system of philosophy
Institutes of Manu, regulating moral and social life

Persia - Age of Zoroaster. Compilation of Zend

China - Five Great Classics of Antiquity

Hebrew - Age of Moses and the Pentateuch
Hebrew anthems and elegies
Psalms of David
Proverbs of Solomon

Babylonia and Assyria - Preservation of records in royal libraries
Inscriptions elaborately wrought on stone and terra cotta
Chief cities made depositories of royal libraries
Babylonian literature rich in fiction, astrology, law, grammar, history, mathematics, etc.

Arabia - Inscriptions on walls, tombs, dikes, and bronze tablets

Egypt - Great library founded
Golden Age of Rameses
Literature rich in epic poetry, odes, ballads, hymns, fairy tales, romances, fables, history, science, etc.

1000 B.C. To 500 B.C.

India - Ancient Vedic translations in great epics and lyrics
The Ramayana and the Mahabharata are called the Illiad and Odyssey of the Sanskrit
Dramas, tales, fables, epigrams, etc. abound

Persia - Preservation and enlargement of books of sacred literature

China - Age of Confucius
A period of great literature activity with the compilation of the sacred learning of the Chinese by Confucius

Hebrew - Songs of lamentation and prophetic books of the story of the captivity. The Idylls of Ruth and Esther

Assyria - Decline of Babylonia and revival of arts and sciences in Assyria

Arabia - Increase of learning among the Arabs
Development of language and literature
Poets

Egypt - Age of decline
Simplified form of writing introduced

**After a study of the Ancient Oriental landmarks of language and literature, another interesting project would include those languages and literatures that have influenced the American language more directly:

Greek, Roman

Swedish, Danish

German, French

English, American

Integ. + Individ.

Action - (Orange Co., Fla)

THE DEVELOPMENT OF THE ENGLISH DICTIONARY

Tenth Grade

WE BELIEVE...

The study of the dictionary and its use increases knowledge, interest, and skill in language arts.

The evolution of the dictionary is rooted in the evolution of the English language.

1. Chief pressures on the evolution of the dictionary
    - a. Increase in word stock
        - (1) 50,000-60,000 Anglo-Saxon
        - (2) 100,000-125,000 Middle English
        - (3) 650,000-1,000,000 Contemporary English
    - b. Influence and reinforcement by intellectual climate of each successive period of language on vocabulary
    - c. Impress of the age that recorded word development
2. Beginnings of dictionary history
    - a. International language of medieval European civilization--Latin
    - b. Lists of difficult Latin terms
        - (1) Scriptural nature
        - (2) Glosses of familiar Latin
    - c. Anglo-Saxon glosses of native English (equivalents of hard Latin terms)
        - (1) Leiden
        - (2) Erfurt
    - d. Continuation of glosses throughout Middle English
3. State of development around 1400
    - a. Collection of isolated glosses
        - (1) Type of English-Latin dictionary
        - (2) Medulla Grammatica - East Anglia (1400)
    - b. First book of dictionary nature printed on English soil
        - (1) Parvulorum sive clericorum by Wynken de Worde, (1499)
        - (2) English term first - Latin equivalent second

4. Onset of the Renaissance

    a. First onset against native English dictionary

    b. Demand for foreign-language dictionaries
        (1) Breakdown of Latin as International Language
        (2) Rapid development of foreign trade

    c. Foreign-language dictionaries
        (1) Lesclaircissement de la Langue Francoyse (1523)
        (2) Salesbury's Welsh-English (1547)
        (3) Cooper's Thesaurus - first great classical dictionary (1565)
        (4) Percival's English-Spanish (1591)
        (5) Florio's Italian-English (1599)
        (6) Popular names for dictionaries - hortus - "garden"
            thesaurus - "horde"

5. Full tide of Renaissance -- Late 16th century

    a. Greek and Latin reading

    b. Holofernes pedants

    c. Difficult combination of:
        (1) Latino-Greek polysyllables
        (2) Latino-English syntax

    d. Rise of "hard-word" dictionaries
        (1) Table Alphabetical of Hard Words - Robert Cawdrey (1604)
        (2) English Expositor - John Bullokar (1616)
        (3) The English Dictionary - Cockeram (1623)
        (4) Glossographia - Blount (1656)
        (5) New World of Words - Edward Phillip (1668)
        (6) Dictionarium Anglo-Brittanicum - Thomas Kersey (1708)
            (a) Legal terms
            (b) Provincialisms
            (c) Archaisms

6. Conditions between 1708-1721

    a. Replacement of "hard-word" dictionaries by wordbooks with literary usage

    b. Absorption and sloughing away of Latin-Greek borrowings

    c. French influence (from 1600)
        (1) Simple elegance in syntax
        (2) Quiet effectiveness in vocabulary

d. Development of French Stylistic virtues
   (1) Swift
   (2) Addison
   (3) Steele

e. Fears of the literary
   (1) Mercantile expansionism -- would destroy standard
   (2) Infant Industrial Revolution

f. Embodiment of ideals of the age in Universal Etymological Dictionary of the English Language--Nathaniel Bailey (1721) (Later illustrated edition, 1731)

g. Samuel Johnson's Dictionary (1775)
   (1) Based on Bailey's
   (2) Extended Bailey's techniques
   (3) Fixed spelling of disputed words
   (4) Made systematic use of illustrative quotations
   (5) Dominated English letters for a century
   (6) Too authoritarian; too arbitrary

h. Influence of the middle class in the second half of the century
   (1) Increased wealth of middle class
   (2) Desired language of polite society
   (3) Editing of pronunciation guides by experts
   (4) John Walker's Critical Pronouncing Dictionary and Expositer of the English Language (1791)
      (a) Combined with Johnson's definitions
      (b) Dominated wordbook field until after 1850

i. Contributions of the 18th century
   (1) Accurate recording of pronunciation
   (2) Authoritative recording of literary vocabulary

j. Combination of Johnson's definitions and science of linguistics

k. Contributions of 19th century
   (1) Recording of word history through dated quotations
   (2) Development of encyclopedic wordbooks
   (3) Research:
      (a) Rask
      (b) Grimm
      (c) Bopp

l. Development of New Dictionary or Oxford English Dictionary (N.E.B. or O.E.D.)

m. Henry Cecil Wyld's Universal Dictionary of the English Language (1932)

n. American dictionaries
    (1) Noah Webster's Compendium of the English Language (1800)
    (2) Webster's greatest--(1826)--An American Dictionary of the English Language
    (3) John Worcester's Comprehensive, Pronouncing, and Explanatory Dictionary of the English Language (1830)

o. "War of dictionaries" (1845-1870)

p. Since 1870

q. The lexicographer as the objective recorder of the language

7. The writing of dictionaries

    a. Large staff

    b. Basis for word selection

    c. Decisions of staff

    d. Actual steps of process
        (1) Reading of vast amounts of material
        (2) Copying on cards of interesting or rare words
        (3) Noting unusual occurrence of common words
        (4) Copying of common words in ordinary usage
        (5) Recording of context
        (6) Cards alphabetized and sorted
        (7) Two hundred to several hundred illustrative quotations of each word
        (8) Dictionary editor's job
            (a) Reads cards carefully
            (b) Discards
            (c) Divides according to different senses of a word
            (d) Writes definitions on evidence at hand

    e. Examination of words in context

        (1) Denotation
        (2) Connotation
        (3) Interpretation based on totality of contexts
        (4) Ignoring of context
            (a) Lifting phrases
            (b) Quoting in part
        (5) Interaction of words

TECHNIQUES AND PROCEDURES

Help students to realize that there is variation which is acceptable in the records of the English language.

1. Examine dictionaries for changes in language: factual information, obsolete words, pronunciations, meanings, and spellings.

2. Compare dictionaries of different size. Assign four words to the class. Have students find the information about them in each dictionary. Compare meanings, pronunciations, spellings, and etymologies. Point out advantages and limitations of certain dictionaries. Emphasize denotation and connotation.

*3. Assign questions and have students obtain answers from dictionaries. Suggested examples:

    a. What was the Louisiana Purchase? When was it? How did it increase the size of the United States?

    b. What is a pendant? What is its obsolete meaning?

4. List pairs of words with similar meanings yet with different connotations in their use. This will point out to the students the importance of the exact word. (e.g., fire, conflagration; fat, corpulent)

**5. Point out differences in popular and learned words as in Exercise 4: stiff, rigid, beggar, mendicant.

*6. Help the students to see the difference between the American and English languages.

    a. Meaning: flicks, bonnet, trifle, public school, stall
    Spelling: parlour, harbour, colour, theatre, Gwladys
    Pronunciation: schedule, derby, Cholmondeley, garage, Chichester

    b. Read to the class Richard Armour's poem "Mother Tongue."[1]

    c. Mix up sentences using some words in the British sense and some in the American sense. Have class decide which are in the British setting.

---

[1] Richard Armour, Nights With Armour, New York: McGraw Hill, 1956.

7. To show students that a dictionary is more than a glossary of meanings, ask them to answer the following questions from information found in the dictionaries.

   a. Radio and Television
      (1) How has the word broadcast changed from its early meaning?
      (2) What is static?

   b. Office Equipment and Supplies
      (1) When is Dictaphone capitalized?
      (2) How is microfilm used in an office?

   c. Motion Pictures
      (1) Who uses the term cinema?
      (2) Who invented Kleig lights?

   d. Medicine
      (1) What is dyspepsia?
      (2) What are the common terms for poliomyelitis?

   e. Foods
      (1) What is strawberry mousse?
      (2) Have you eaten sauerbraten? What is it?

   f. Persons
      (1) Who was Hirohito?
      (2) Who was Sigmund Freud?

   g. Law
      (1) What is the difference between prosecute and persecute?
      (2) What does habeas corpus mean?

   h. Music
      (1) What are the characteristics of jazz?
      (2) What is the difference between your glee club and a capella choir?

   i. Architecture
      (1) What is an Ionic column?
      (2) What is the nave of a church?

   j. Plants
      (1) Do daisies have a corolla?
      (2) What is the difference between a narcissus and a daffodil? What other flower is of this family and similar?

*8. Write words on the board that do not use their initial sound. Ask the class:

What can you discover about the initial sounds of the following words? psychology, knee, philology, mnemonic, pneumatic, gnarl, wrought.

After the class notices that the first letter is silent, ask for other examples. Have students bring to class a short list of similar words.

*9. Ask the members of your class to choose an interesting word that has an interesting etymology and illustrate the history of the word on a poster for class display. EXAMPLES: halcyon, benedict, meander, dunce, poke, vixen.

**10. Continue: From what languages do we get the following words?

synthesis
caucus
picturesque
chocolate
monologue
sparrow

chauffeur
glen
plaza
mansion
dessert
blaze

tornado
bog
barricade
porcelain
voile
famous

skate
meek
sister
mulatto
leaguer
manicure

*11. Ask: What is an idiom? What is the difference between a slang phrase and an idiom? What is the idiomatic expression in the following sentence?

I get the shivers when I think of that coming Latin exam.

What about the following?

I get goose pimples when I think of that coming Latin exam.

Or?

That Latin exam gives me goose flesh.

Here are some examples of idioms. Ask those in doubt about their accepted usage to look them up in the dictionary.

Get his walking papers
Get in hot water

Beat around the bush
Slick as a whistle

Ask students from reading and listening to list all the idioms that they see or hear and keep this list for one week. Check dictionary for meaning and standard of use. Share with the class. The most colorful or interesting expressions might be made into a class booklet and mimeographed for each member of the class.

**12. What Words Do to People

a. You might point out in this section that science uses more denotative words while poetry uses chiefly connotative words.

b. Have students write sentences using the following pairs of words and expressions and discuss their implications.

busybody - interested in people
noisy mob - chattering group
active imagination - liar
careful with money - stingy

c. You might ask questions to stimulate thinking about words. List words on the board and ask questions to get discussion going.

independent, selfish
large, little
education, culture

13. Appreciation of "change"

Have students check dictionary for the current, dialectal, and obsolete meanings of the following:

defeat
fiction
result
lye
worry
interval

14. Awareness of Meaning in Action Words

a. Stress the use of fine line-drawing in the use of action words in writing. List these words on the board and try to derive the fineness of meaning that each implies. Have students compose other lists similar to the following sample:

snicker
smile
giggle
guffaw
chortle
chuckle
grin
laugh
hee-haw

b. Role playing could be used with this assignment.

**15. Special reports or projects

a. Choose a common word with multiple meanings and from your reading and listening, record all contexts in which you find the word. Record each on a separate card; and at the end of the week, write a definition from the sources that you have gathered. Do not use the dictionary but make your dictionary entry contain all that it should.

b. Do some research on Samuel Johnson and write a documented paper on his development of the dictionary.

c. Follow the pattern of b but use as your subject, Noah Webster.

d. Study carefully a story in which the plot was absorbing to you. Analyze the language of the author and find evidence of his power to sway you. Try to analyze why you were absorbed. What does your enthusiasm for the story reveal about you? Do you think that you would still be moved by the story if you were an adult?

e. Select a category of television programs, such as family or school life. Make a study of the levels of usage of the characters. Are the levels of languages similar in comparable programs? What varieties of style do you find?

f. Make a study of a particular area of the United States or of a particular occupation group to determine pecularities in vocabulary, slang, accent, idiom. Are there any social implications in their standard of usage?

g. Make a study of a group of your family's friends. Do they represent geographical areas of the United States? Does religion, family background, economic status, or region have effect on their speech habits?

h. Examine Carl Sandburg's poem:

Primer Lesson

Look out how you use proud words.
When you let proud words go, it is not easy
    to call them back.
They wear long boots, hard boots; they
    walk off proud;
They can't hear you calling--
Look out how you use proud words.

Let this be a springboard for the writing of a personal essay.

i. Study the regional variations in the dialogue of a play, short story, or poem. How do they represent the language of the people of that region? What was the author's purpose for using dialectal or regional speech?

j. Are you ever at a loss for words? Read Edgar Lee Master's poem "Silence" and write an essay on the basis of the theme.

k. Choose one of your favorite authors and prove that he or she is an artist with words. Show how the author makes you visualize: characters, scenes, feelings, action...

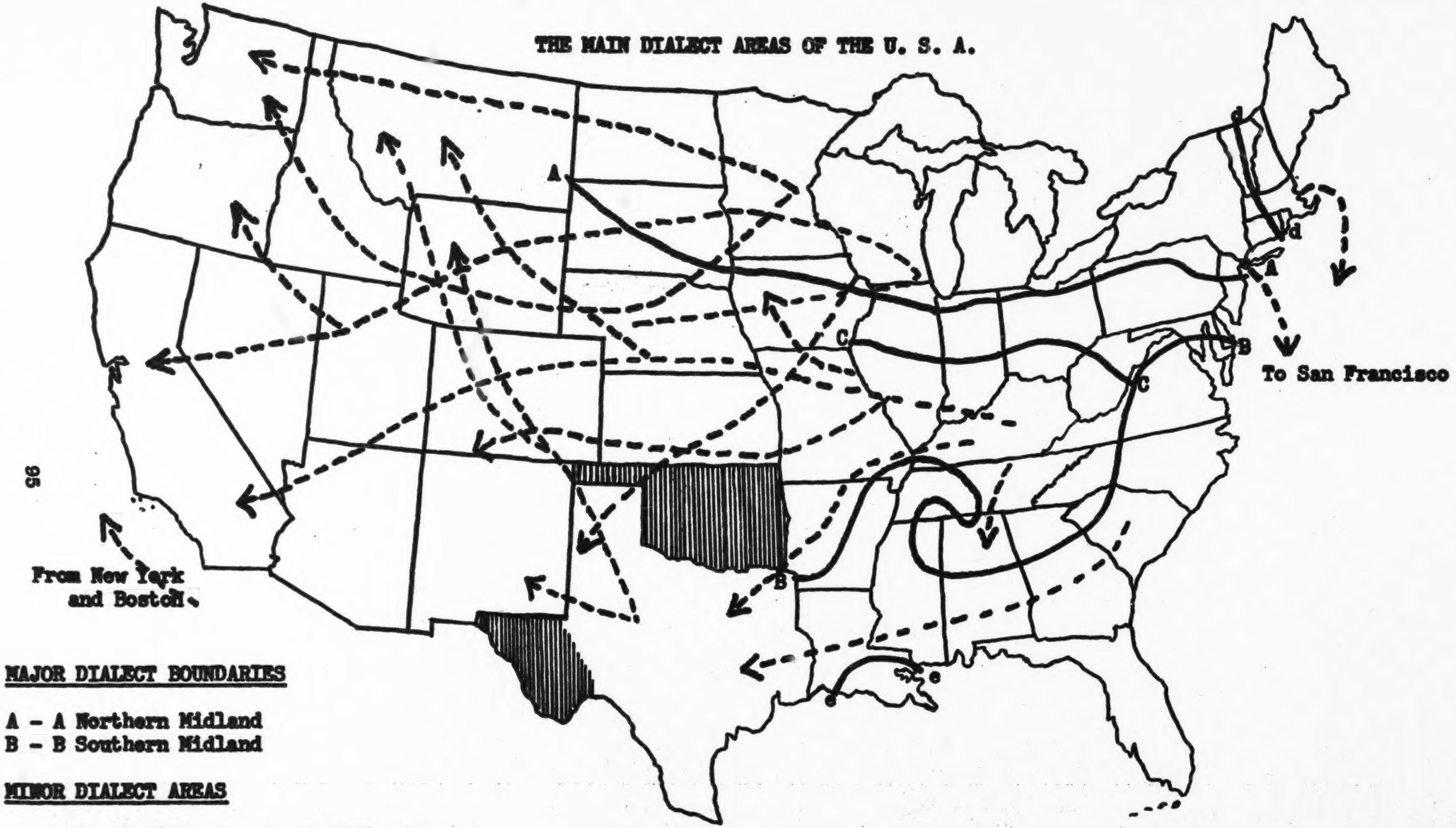
l. Read the poem "Passed by Customs" by Virginia Scott Miner. Can you remember your last trip? What did you bring home? Are you a souvenir collector? To whom did you bring gifts? How have you continued to enjoy that trip in your memory? What did the poet bring back that was not checked by customs? What is the importance of such things? Can you use words effectively to describe their value to you? Try to show the reader of your essay that many "valuables" do not take the shape of "things."

m. Study headlines of news articles for one week. Copy on cards those which have unusual words and usages. Date the card and name the paper. Explain any "slanting" that the words convey. Explain "clipping" of words. Tell of any interesting etymologies. Decide whether the headline was appropriate for the article or whether it was just an "attention getter." Give reasons for your reasoning.

n. Make a study of either a woman's magazine or a man's magazine. Find examples where the language is slanted to appeal to the sex the magazine is designed for. Is this what makes it appeal? Does it appeal to both sexes? If so, why? If not, why not?

o. Collect advertisements for one category. EXAMPLE: cosmetics, women's lingerie, men's tobacco. Study the language. What conclusions can you draw from your study? To what emotions are the copywriters appealing? Do you find different types of effective language? What are they?

THE MAIN DIALECT AREAS OF THE U. S. A.


A
A
B
B
C
C
d
d
e
e
To San Francisco
From New York
and Boston

MAJOR DIALECT BOUNDARIES

A – A Northern Midland
B – B Southern Midland

MINOR DIALECT AREAS

c – c North Midland – South Midland
d – d Coastal New England – Northern
e – e New Orleans Focal Area

(Arrows show direction of important migration)

▥ Transition Area

Source: Malstrom and Ashley,
Dialects U. S. A.,
p. 43, N. C. T. E.

THE GEOGRAPHY OF LANGUAGE - A DIALECTAL STUDY

Eleventh Grade

Our "language is one of empire -- not the empire of physical domination and brute force, but the empire of individual freedom and achievement, of tolerance and consideration for others; in one word, of what a great political leader has chosen to call 'the Empire of the Mind'." -- Mario Pei

* *

Studying the regional features of American English reveals that it is a mirror of the American people. Devoting class attention to these features can touch personally each student and can bring insight and language appreciation to all concerned.

INTRODUCTION: Review the original dialect areas from the Eighth Grade Unit: the New England settlement, the Middle Atlantic settlement, and the Southern settlement. Trace the spread from these areas. Use a dialectal map.

1. Study of terms: language, dialect
   localism, slang
   colloquialism, jargon
   dialect boundary

2. Seven regional dialects

   a. Eastern New England
      (1) Areas
         (a) East of Connecticut River in Massachusettes and Connecticut
         (b) East of Green Mountains in Vermont
      (2) Sound characteristics (determine by induction)
         (a) Retention of rounded vowel (not, top)
         (b) Broad a (path, grass, class, fast)
         (c) Loss of r (park, car, hard)
         (d) Addition of r on words (idea)
      (3) Boston - the focal point

   b. New York City
      (1) New England dialect the ancestor
         (a) More divergencies
         (b) Fewer similarities

(2) Sound characteristics (determine by induction)
(a) General loss of the r
(b) Difference between cot and caught
(c) Popular pronunciation of curl (coil); girl (goil)
(d) Distinctions made by educated New Yorkers

c. Middle Atlantic
(1) Areas
(a) Eastern third of Pennsylvania below Northern-Midland line
(b) Southern half of New Jersey
(c) Northern half of Delaware
(d) Adjacent parts of Maryland
(2) Sound characteristics
(a) Preserves the r in all positions
(b) Has unrounded vowel in forest and hot
(c) Pronounces fast, ask, grass, with a in rat
(d) Follows General American except in unrounded vowel in forest and closet
(3) Philadelphia-the focal point

d. Western Pennsylvania (Western Midland)
(1) Areas
(a) Beyond Pennsylvania line
(b) Western Maryland
(2) Sound characteristics
(a) Belongs to General American
(b) Pronunciation of r in all positions; short a (hat) for ask, fast; cot and caught the same

e. Southern Mountain
(1) Areas
(a) West Virginia (except border counties with Pennsylvania)
(b) Mountain regions of Virginia and North Carolina
(c) Most of Kentucky and Tennessee
(d) Portion of states in South
(2) Settled by Pennsylvanians and Southerners
(3) Sound characteristics
(a) r sounded as in Midland
(b) ar broad or slurred
(c) ow as oo in about (Scotch influence)

f. Southern
(1) Areas
(a) Old "plantation area"
(b) Low country-coastal South Carolina
(c) Virginia Piedmont

- (2) Sound characteristics
  - (a) Loss of r finally and before consonants
  - (b) No rounded vowel in hot, top
  - (c) No broad a in grass, dance
  - (d) Preference for a in hat
  - (e) Diphthong treatment (out = "aout," "aoot," "eh-oot")
- (3) Southern Drawl
  - (a) Slower enunciation
  - (b) Elongation of stressed vowels into diphthongs (class = kla - is)
  - (c) Weakened articulation of final consonant (las', kep')

g. General American
- (1) Areas
  - (a) Two-thirds of U.S.
  - (b) All dialects previously discussed except New England, New York City, Southern
- (2) Sound characteristics
  - (a) Most distinctly American
  - (b) Gradually showing effect of dialect pressures

3. Historical influence

a. New England's original settlers predominately from southeastern and southern counties in England (before 1700) (61 per cent)

b. Virginia's settlers also from southeastern and southern counties of England (50 per cent)

c. Midland area settlers more northern than southern English
- (1) Quakers - from Northern England - along the Delaware
- (2) Scotch-Irish in Pennsylvania
- (3) Germans in middle colonies
- (4) Northern English characteristics such as preservation of r

d. Scotch-Irish as pioneers to the West
- (1) Influential factor in carrying English westward
- (2) Making of middle-colony English the basis of General American

4. Relationship of language to social factors

a. History
- (1) Colonial times
- (2) Frontiers
- (3) Immigrations
- (4) Wars
- (5) Politics -- national an international

b. Industry
  (1) Occupational jargon
  (2) Trade names
  (3) Advertising
  (4) Inventions - resulting new words

c. Education
  (1) Trend to reduce differences
  (2) Speech communities on various campuses
  (3) Language differences correlate with amount of education
  (4) Language differences correlate with place of education (high schools, colleges -- geographical areas)
  (5) Homogenizing through mass media

d. Mass Media
  (1) Trend to standardization of dialects
  (2) Possible emergence of international English
   (a) Deterrents
   (b) Aids
  (3) Viewing and understanding of dialectal differences
  (4) Accepting of differences in basic values
  (5) Effect of commercials on language patterns and power of language

e. Status seekers
  (1) Copy admired groups as to their
   (a) Jargon or language (Advertising: "Send up a trial balloon"; "Nulaid." Music: "Manipulative dexterity.")
   (b) Pronunciation (necess'ry vs. necessary)
   (c) Intonation
   (d) Grammar (who, whom)
  (2) Reveal their insecurity by tell-tale signals
   (a) Emotional reactions (fear of showing ignorance)
   (b) Uncomfortable signs (hesitancy, labored language, caution)
   (c) Accents and dialects (Brooklyn accent; Southern dialect)
   (d) Conservative actions (withdrawal; emphasis on propriety)

5. Personality of the American English language

a. Language has mystery
  (1) Obscure origins (Theories: pantomime, bow-wow, ding-dong, yo-de-ho, etc.)
  (2) Difficulties of discovering beginnings (unrecorded history)

b. Language has family characteristics
  (1) Flocking together as families (Celtic)
  (2) Family relatives and ancestors (Irish, Welsh, Gaelic, Breton, Ind-European)

c. Language has pride
  (1) Toponomy (study of place names: Philadelphia, Walden Pond)
  (2) Attaching of importance to certain things (Oil City, Cape Kennedy)

d. Language has elusive qualities
  (1) Difficulty of recording with symbols (failure of early writing systems to include sounds)
  (2) Review of history of writing, evidence
  (3) Examination of our phonetic system, evidence
  (4) Semantic change (young people's current language: cool, wheel)

e. Language has ability to create
  (1) To fit the needs and complexities of human life (beautician, cosmetologist)
  (2) To add to language already in use
    (a) Retrogressive formation (brunch, photo)
    (b) Composition (laser, sonar, radar)
    (c) Functional change (contact - noun; contact - verb; contact - interjection)
    (d) Onomatopoeia (tinkle, whisper)
    (e) Analogy (internal borrowing - cat: cats; foot: foots; wollaston: wollastonite)

f. Language has social adaptability
  (1) Fits any social situation (Happy Birthday; dropdead; beg your pardon; what?)
  (2) Develops jargon of specialized groups
    (a) Construction worker uses "cat" for caterpillar
    (b) Navy uses "scuttlebutt" for gossip
  (3) Develops slang of non-conventional groups
    (a) Language of youth ("gross")
    (b) Sports language ("big righthanders," "little southpaws")
    (c) Regional dialects (Middle West: "Phone up")
  (4) Develops cant of outlaws (gat, rod, persuader, heater)
  (5) Adapts lower levels of language to higher social levels (jitterbug once slang, now standard; "varsity" once slang for university, now standard)

g. Language has dependency upon other languages
  (1) The colonists' language (Elizabethan English)
  (2) Some changes in our language (vulgarisms by meeting peoples' need forced way into language - scram; lousy)
  (3) Language changes dependent upon the culture it uses

h. Language has laziness - "colonial lag" (andirons from England to colonies; firedogs replaced andirons in England in the 16th century; andirons remained here)

i. Language displays ostentation (Cadillac - Mark IV)

j. Language has "The Genteel Tradition" (pretentiousness) (theater - opera house)

k. Language has politeness (powder room; comfort station)

6. Evaluation of the English language as a tool

> "Basic monosyllabism and ease of functional change, the ability and willingness to create compounds at will and to use the treasures of an almost boundless vocabulary, drawn from every source -- these constitute the true sinews of English, the strength of the spoken tongue that is tough and hardy, agile and resilient, inventive and resourceful, freedom-loving and quite unwilling to submit to dictation, an ideal tongue for individualists and lovers of private initiative."
>
> -- Mario Pei

7. Dialect in literature

a. Artistic purposes -- Aristophanes - Chaucer - Shakespeare
   (1) Placing characters in certain social class
   (2) Placing characters in certain geographical locations
   (3) Drawing humor from audience by using character with nonstandard dialect as foil for others
   (4) Showing character an unspoiled child of nature

b. For local color purposes - Mark Twain - Joel Chandler Harris - James Russell Lowell
   (1) Bringing out contrasts between characters
   (2) Adding a comic touch to writing

c. Eye dialect ("Little Orphant Annie")

d. Difficulties in using dialect in literature

TECHNIQUES AND PROCEDURES

*1. ** Have the students keep a language notebook. Suggest that they file all materials that they find concerning linguistic geography. Explain that the notes that they keep will help in the preparation of reports and reviewing for tests.

*2. ** Ask students to keep definitions of all new terms used in connection with the study. Have them write sentences using the terms correctly in context.

**3. Assign students to prepare five questions on the main dialect areas of the United States. Use these in leading class discussion of the main language areas. Groups may be assigned the different areas and be responsible for conducting the discussion.

*4. Use the dialect map to explain the spread of various dialects. The class could copy the map for their notebooks.

5. Have students choose five words of foreign origin from any category: animals, food, geographical features, gentle words. After their looking up the meanings, have them use the five words in a clear, concise paragraph.

6. Ask students to prepare a speech on topics similar to the following:

    a. Borrowing from the Indians

    b. Borrowing from the Dutch

    c. A comparison of American and British slang

**7. Have class make a dialectal survey of one of the speech communities to which they belong: (Examples)

    a. Family

    b. Neighborhood

    c. School

    d. Class

    e. Church group

*8. With the class compile a list of word variations for North, Midland, South. Example:

piazza	porch	piazza

*9. Maintain a Language Study Bulletin Board. Have it reflect the study of language. Have class bring in materials such as: advertisements, cartoons, editorials, headlines, pictures and their captions.

10. Have class listen to records or tape recordings.

    "Spoken English" record album which accompanies Guide to Modern English for grades nine and ten, includes a demonstration of dialect differences.

    My Fair Lady offers a good example of British dialect. American Dialect Recordings (The Linguaphone Institute) also demonstrate dialect.

11. Use literature study to illustrate American dialects: Examples:

POEMS: Benet, Stephen Vincent, "The Mountain Whippoorwill" (Georgia)
Lowell, James Russell, BIGELOW PAPERS (Boston Yankee)

SHORT STORIES:
Freeman, Mary Wilkins, "People of Our Neighborhood" (New England)
Garland, Hamlin, "Under the Lion's Paw" (Midwest)

NOVELS: Eggleston, Edward, The Circuit Rider (Southern Indiana)
Cather, Willa, My Antonia (Nebraska)

PLAYS: Kober, Arthur, Having Wonderful Time (New York)
Van Druten, John, I Remember Mama (San Francisco Norwegian)

a. Using one of the selections assigned, have students compile lists for notebooks including:
   (1) differences in pronunciation (devices)
   (2) differences in grammar
   (3) differences in vocabulary

b. Discuss the dialect of a selection. Does it --
   (1) entertain?
   (2) add to the setting?
   (3) supply local color?
   (4) define the mood?
   (5) sharpen characterization?

THE HISTORY OF THE ENGLISH LANGUAGE

Twelfth Grade

WE BELIEVE...

That studying the history of the English language

1. helps students to understand present-day language
2. helps their comprehension of older literature
3. adds to their appreciation of American English

* *

1. Implications in history of language
    - a. History implies change
    - b. Living languages change in three ways
        - (1) Vocabulary - most rapid and obvious
        - (2) Grammar - slow but constant
        - (3) Pronunciation - least noticeable
    - c. Reasons for change
        - (1) Population mixture
            - (a) Immigration
            - (b) Conquest and invasion
            - (c) Commerce and trade
            - (d) Travel
        - (2) Cultural change
            - (a) Inventions
            - (b) Social
            - (c) Political
            - (d) Economic development
            - (e) Movement to new physical development
        - (3) Imperceptible drift (pronunciation - particularly)
    - d. Diversity from change
        - (1) Retardation and inhibition of change through intercommunication
        - (2) Change in different ways and different places through reduction and cutting off of communication
        - (3) Different languages emerging from diverging dialects
        - (4) Language family resulting from a group of languages springing from divergent change

2. Indo-European language family

    a. Its "ancestor" -- primitive Indo-European
        (1) Place -- Baltic region of North Central Europe
        (2) Time -- about 1000-2000 B.C.

    b. Its spread
        (1) Indic and Iranian to southeast
        (2) Itallic and Hellenic to south
        (3) Baltic and Slavic remained or moved to east
        (4) Celtic and Germanic to west
        (5) Minors: Hittite, Albanian, Armenian, Tocharian to south and southeast

    c. Germanic family and sub-groups
        (1) Gothic (now obsolete)
        (2) Norse (like Icelandic, Danish, Swedish, Norwegian)
        (3) High German
        (4) Low German (Dutch, Flemish, Frisian, English)

3. Major influences through history

    a. Roman conquest of Celts

    b. Anglo-Saxon migrations
        (1) Tribes - Angles, Saxons, Jutes
        (2) Replacement of Romano-British culture by semi-barbaric paganism

    c. Christianization

    d. Raids and settlement by Danes and Vikings

    e. Norman Conquest

    f. Invention of Printing

    g. Industrial Revolution

4. Old English period (450-1150)

    a. Examples of Old English
        (1) Anglo-Saxon Chronicle (simple)
        (2) Beowulf (elaborate)

- b. Qualities of Old English
    - (1) Pronunciation
    - (2) Grammar
        - (a) Inflection
        - (b) Free word order
    - (3) Vocabulary
        - (a) Native words (Germanic)
        - (b) Compounding
        - (c) Borrowed words from Celtic, Latin, Norse
    - (4) Writing
        - (a) Unfamiliar characters in alphabet
        - (b) Punctuation at minimum

- c. Dialects
    - (1) Mercian
    - (2) West Saxon
    - (3) Northumbrain
    - (4) Kentish

5. Middle English period (1150-1500)

- a. Readings in Middle English
    - (1) Chaucer - London
    - (2) Sir Gawain and the Green Knight - Lancashire
    - (3) "The Cuckoo Song" (1225)

- b. Qualities of Middle English
    - (1) Pronunciation
    - (2) Grammar
        - (a) Weakening of inflection
        - (b) Fixed word order
    - (3) Vocabulary
        - (a) Borrowings from French and Latin
        - (b) Borrowings from science
        - (c) Borrowings from Arabic - math and medical terms
    - (4) Writing
        - (a) Changes in alphabet
        - (b) Punctuation developing
        - (c) Spelling following pronunciation change

- c. Dialects
    - (1) Northern
    - (2) Southern
    - (3) West Midland
    - (4) East Midland
    - (5) Kentish

6. Early Modern period (1500-1650)

- a. Examples of Early Modern English
    - (1) Shakespeare (old text - old spelling)
    - (2) Bradford - History of Hakluyt's Account of Virginia
    - (3) Sonnets from Shakespeare
- b. Qualities of Modern English
    - (1) Pronunciation
    - (2) Grammar
        - (a) Inflections somewhat like the present
        - (b) Modern word order developed
        - (c) Verb phrase developed
        - (d) Verbs and pronouns changed
    - (3) Writing
        - (a) Influence of printing (Caxton)
        - (b) Present day alphabet
        - (c) Development of plurals
        - (d) Refinement in punctuation
    - (4) Vocabulary
        - (a) Borrowings from Latin
        - (b) Borrowings from Greek
    - (5) Persistence of dialectal differences in rural speech

7. Modern English (1650-present)

- a. Effects during 18th century
    - (1) Influence of science
    - (2) Effect of lexicographical study
    - (3) Spread of English around world
- b. Effects during 19th century
    - (1) English becomes world language
        - (a) India
        - (b) Africa
        - (c) Orient
    - (2) More influence of industrial revolution and scientific revolutions on vocabulary
    - (3) Regional developments in Canada, America, Australia, Africa
- c. Effects during the 20th century
    - (1) English as second major language
        - (a) Influence on vocabulary
        - (b) Areas: Europe, Africa, India, Japan, South America
    - (2) Britain supplanted by America as dominant English-speaking country
    - (3) Mass media's influence through
        - (a) Newspaper
        - (b) Radio
        - (c) Television
        - (d) Movies
        - (e) Telstar

8. Evaluation at present

    a. Linguistic equilibrium

    b. Changes slight and gradual

    c. Written word fostered by democratic institutions has stability

    d. No major changes in pronunciation since 1800

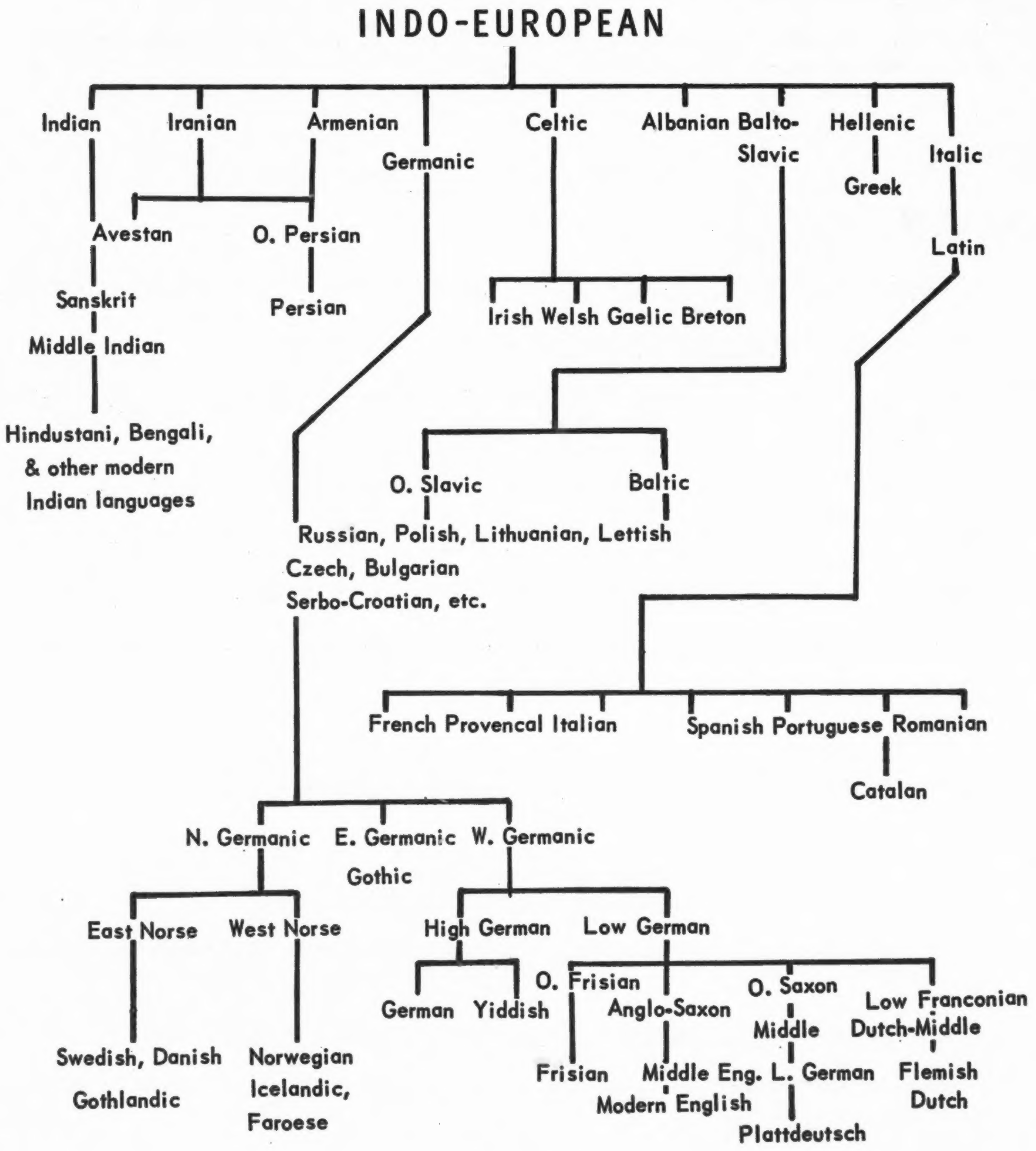
    e. 85% of Anglo-Saxon vocabulary lost to Modern English

    f. Structure group words have remained from Anglo-Saxon

    g. Inflection in English practically disappeared

    h. Greatest force of change in usage is PEOPLE

THE INDO-EUROPEAN FAMILY OF LANGUAGES


INDO-EUROPEAN
Indian
Iranian
Armenian
Germanic
Celtic
Albanian
Balto-Slavic
Hellenic
Italic
Greek
Avestan
O. Persian
Latin
Sanskrit
Persian
Irish
Welsh
Gaelic
Breton
Middle Indian
Hindustani, Bengali, & other modern Indian languages
O. Slavic
Baltic
Russian, Polish, Lithuanian, Lettish
Czech, Bulgarian
Serbo-Croatian, etc.
French
Provencal
Italian
Spanish
Portuguese
Romanian
Catalan
N. Germanic
E. Germanic
W. Germanic
Gothic
East Norse
West Norse
High German
Low German
German
Yiddish
O. Frisian
Anglo-Saxon
O. Saxon
Low Franconian
Middle
Dutch-Middle
Swedish, Danish
Gothlandic
Norwegian
Icelandic,
Faroese
Frisian
Middle Eng.
L. German
Flemish
Dutch
Modern English
Plattdeutsch

Source: Webster's New World Dictionary
of the American Language

GENERAL REFERENCES

Guide for "High School English," Portland, Oregon: Harper and Row.

Kerr and Aderman, Aspects of American English, New York: Harcourt, Brace & World, Inc.

A REFERENCE LIST FOR THE TEACHER

Books and Magazines

Alexander, Henry, The Story of Our Language, New York: Dolphin-Doubleday.

Cassirer, Ernest, Language and Myth, New York: Dover.

Greenough, James B., and Kittredge, G.L., Words and Their Ways in English Speech, Boston: Beacon.

Jesperson, Otto, Growth and Structure of the English Language.

Laird, Charleton, The Miracle of Language, New York: Premier-Fawcett.

Roberts, Paul, Understanding English, New York: Harper & Row.

Sapir, Edward, Language, New York: Harvest-Harcourt, Brace and World.

Records

Kokeritz, Helge, A Thousand Years of English Pronunciation.

A REFERENCE LIST FOR THE STUDENT

Laird, Charlton, Thinking About Language, New York: Rhinehart & Company, 1959.

Potter, Simeon, Our Language, Baltimore: Penguin Books, 1959.

Pyles, Thomas, Words and Ways of Our Language, New York: Dover Publications, 1955.

THE LINGUISTIC APPROACH

The study of English grammar continues to challenge all who are stubborn enough to grapple with it. We identify and define the parts of speech: nouns, verbs, adjectives, adverbs. Then we are dismayed to find that we use nouns as verbs, verbs as nouns, nouns as adjectives, adjectives as nouns, nouns as adverbs, and so on.

Yes, traditional grammar has not provided for all people a thoroughly satisfactory description of the English language. And so a new grammar is arising to supplement, perhaps to replace, the old -- a grammar which is labeled structural or linguistic, based upon the findings of scientists who have been working on the study of language for many years.

CONCEPTS

The basic tenets, findings, beliefs of the linguists include the following:

1. Language is primarily speech and only secondarily writing and reading. Letters represent the sound, not vice versa.
2. Words (parts of speech) can be identified only by:
    a. their position in the sentence
    b. their formal characteristics
    c. their function
3. Correctness in language is a relative matter, not an absolute one.
4. Language changes, and the changes are not necessarily either advantageous or detrimental.
5. Word order in English is a strong determiner of meaning.
6. There is great value in studying common sentence patterns which may be transformed into complicated ones to suit a purpose.
7. Every language has a grammar or structure peculiar to it; English should not be taught in the Latin tradition, as if it were Latin.
8. By observing language scientifically, one may gather data enabling him to make generalizations by inductive reasoning.
9. Growing evidence indicates that as a person's knowledge about the nature of English increases, his skills in reading, writing, speaking, and thinking improve.

PREPARING FOR LINGUISTICS UNITS

In view of the fact that scientific examination of language may be a comparatively new practice in Orange County, the writing team suggests that the following points might well be covered in discussion with students before undertaking the unit(s) that follow.

1. WHAT IS SCIENCE?

   (Have students "guess," give explanations, consult dictionary and other references.)

   Possible Conclusion: Science is knowledge which is systematic, based upon results of investigation and made up of findings which can be verified.

2. WHAT IS THE SCIENTIFIC METHOD?

   (Invite students to analyze and draft ideas)

   Possible Conclusions:

   a. It is a special way of thinking about problems, depending upon:

      (1) careful observation
      (2) gathering of accurate data
      (3) tentative conclusion(s) (hypothesis)
      (4) validation (testing) of hypothesis)
      (5) re-evaluation of tentative conclusion(s)
      (6) application of "theory" to related subject

   b. It is a method employed with satisfaction by people who like to discover certain truths for themselves.

3. WHO ARE SCIENTISTS?

   a. General explanation

   b. Examples of scientists

      (1) ichthyologist
      (2) biologist
      (3) chemist
      (4) physicist
      (5) anthropologist

c. Examples of Pseudo-Scientists

(1) phrenologist
(2) palmist
(3) graphologist
(4) numerologist
(5) astrologer

4. WHAT KIND OF SCIENTIST IS A LINGUIST?

a. General explanation

(He is a scientist who investigates language behavior of people)

b. Some beliefs of the linguist

(1) No one language is "better" than any other
(2) Language is primarily sound -- speech
(3) Knowledge about language is incomplete
(4) Knowledge about language is constantly changing

c. Some actions of the linguist

(1) He describes language as it is; he does not say what it ought to be.
(2) He makes statements that can be verified by others.

PLAN OF THE UNITS

The committee presents in the following pages some units based upon the desire to know:

1. What our language is like

2. How our language means

3. What system it uses

It is recommended that teachers anticipating use of the units study through the suggestions carefully, starting with the preparation ideas, and become very familiar with them; that they obtain as a text if possible Discovering Your Language by Postman, Morine, and Morine (published by Holt, Rinehart and Winston); that at least the teacher's edition of this book be in the instructor's hands. Other helpful materials are:

Cheltenham Township - A Modern Approach to Language Study

English Teacher's Guide for Teaching Linguistics, Chilton Company, 1962

Florida State Guide - *English in Florida Secondary Schools*, Chapter III, 1962

Fries, Charles - *The Structure of English*, Harcourt, Brace and World, 1952

Roberts, Paul - *Patterns of English*, 1956

English Sentences, 1962, Harcourt, Brace and World

Consult the bibliography in the State Guide for additional publications, pages 187-190.

SCOPE OF THE UNITS

The units in this guide were designed for grades 7-9. *However*, they represent material suitable to any group *at any level* for beginning work. A supplement containing three units is being prepared for issue in 1965.

Introductory Unit

THE INDUCTIVE METHOD OF LANGUAGE STUDY[1]

SCHEME OF UNIT

1. Inquiries made by students leading to generalizations or scientific truths about language

2. Burden of discovery resting on students, not on teacher or textbooks

3. Analysis made by students on basis of their careful observations

METHOD - Inductive

ASSUMPTIONS

1. Generalizations formulated by a student will be more rewarding and useful -- and retained longer -- than those he has merely memorized.

2. The excitement of exploring language, finding satisfying answers, meeting intriguing uncertainties, invites the experience of pleasure in learning.

3. School is a place where one ought to begin things -- not complete them. The process of exploration should help in other areas of study, also.

4. Cooperation is better than competition in the problem-solving approach. Questionable motives for excelling (grades, "beating" a classmate, snobbishness) diminish and disappear.

BEHAVIOR DESIRED

Problem solving through various methods of attack

WARNING

It is necessary to eliminate fear of punishment or humiliation for "wrong" answers, as punishment hampers freedom essential to problem-solving behavior. (This includes low marks, hostile comments, ridicule.)

---

[1] By Postman, Morine, Morine, Discovering Your Language, Holt, Rinehart, and Winston.

SAMPLE PROBLEM

What are nouns?

What are the distinguishing characteristics of nouns?

Procedure

1. Place on board

boy	boys
dog	dogs
tree	trees
ocean	oceans

Ask students to observe and attempt to reach a true statement about these words which appear to be "nouns."

Tentative conclusion might be: Words which take an "s" are nouns.

2. Place on board

dish	dishes
lady	ladies
party	parties
brush	brushes

Ask students to observe as before. Will the tentative conclusion stand up?

Modified conclusion might be: Words which can use an "s" or "es" are nouns.

3. Place on board

man	men
ox	oxen
goose	geese
deer	deer

Ask students to observe evidence as before. Will the modified conclusion stand up?

Final conclusion (hypothesis) might be: Words which form plurals are nouns.

Outcomes

Students become aware that:

- a. Inaccuracies are temporary on the way to accuracy
- b. Generalizations that are good at the time are not good forever
- c. Their responsibility is not "to please the teacher," but to satisfy the demands of the experiment or problem

Teachers become aware that:

- a. It is absolutely vital that the student test and validate his own hypothesis
- b. Categories (nouns) are inventions of grammar scholars, not discoveries

Unit I

WHAT IS LANGUAGE?

AIM

To help students know that language is a form of human behavior and to acquaint students with the basic characteristic of language - its symbolic nature.

QUESTION I

What would an observer from outer space notice about earthmen in

appearance?

clothing?

housing?

transportation?

language behavior?

Possible comments about language behavior that students may make:

1. Earthmen make noises at each other almost constantly, except when eating and sleeping
2. The noises are different, depending on location
3. There are different "noise" systems

QUESTION II

What would the outer-space men report on their return, about the language of earthmen?

Possible Answers

1. Language is sound
2. Each sound stands for something
3. Different sounds stand for the same thing
4. Each language has its own set of sounds that mean things
5. Understanding each other's noises or sounds is one of the biggest problems of earth people

QUESTION III

What makes sound into language?

Possible Answers

1. Giving sounds meaning which is agreed upon (words)
2. Sounds then become symbols for things
3. Language symbols are only one kind of created representers of ideas (flag, traffic lights, automobile are others)
4. Language is more than vocabulary; it is a system of symbolic noises arranged in a particular way. (Home best the of places is vs. Home is the best of places.)
5. Language has two kinds of symbols or codes
    a. Vocabulary - standing for things or ideas
    b. Grammar - signalling meanings and relationships

QUESTION IV

What is English?

Possible Answers

1. It is a system of at least 44 distinctive sounds. The linguist calls these PHONEMES. They are the sounds that make a difference in meaning. Example: bat : cat

2. It is composed of its own meaningful sounds -- words -- which the linguist calls MORPHEMES. These make up the vocabulary of a language.

3. It is a language governed by its own structure and word order in phrases and sentences.

4. It is a language which can be represented by written symbols (26 alphabet letters) which the linguist calls GRAPHEMES. Literate users of English can understand each other's written material if not the oral.

5. English is a language of complex origin, constant change, and enormous popularity.

6. It is a language of many dialects, spoken by over 250 million people.

Unit II

WHAT ARE WORDS?

SEQUENCE OF BACKGROUND PREPARATION STEPS

1. What is a linguist? (See previous units)

2. What is linguistics?

3. What is structural linguistics?

Possible Conclusion: It is a science concerning itself with discovering the patterns of a language which signal meaning. These include:

a. Patterns of sound

(1) Phonetics -- sound in general
(2) Phonemics -- sounds that make a difference
(3) The phonemic alphabet of English
(4) Making of phonemic transcriptions

b. Patterns of word forms

(1) Morphology -- physical structure of words
(2) Form Classes (4)
(3) Functional words (7 or 8)

c. Patterns of word order

(1) Syntax -- relationships
(2) Power of position in sentence

4. What two meanings does language have?

Possible Conclusions: Scientists say that language signals meaning by representing things or ideas, but also by position in a sentence, by function, and by endings or inflections. These two kinds of meaning are called:

a. Lexical -- carried by the words (book, mother, is)

b. Structural -- carried by the system (The book is mother's.)

5. How are words classified by the structural linguist?

a. Example written on board

A frully mume motted the griby zook.

Questions and Suggestions

Read this group of words aloud.

Is it a sentence? How do you know?

What familiar pattern does it follow? (subj - verb - object)

What does it mean?

Is the subject identifiable?

What is it? Is it singular or plural? How do you know?

What is the verb? Is it past or present? How do you know? What signals this information?

Which words are adjectives? How do you know?

Can you make the sentence have lexical as well as structural meaning? (Example: A hungry boy finished the cherry pie.)

b. First Conclusion: The nonsense sentence has structural meaning, but does not make sense; the words "mean" nothing except for a and the, which are familiar.

c. Further Conclusions: The structural linguist can classify words by these schemes:

(1) form and word order
(2) suffix and inflection clues
(3) structure words (a, can, very)
(4) stress or accent (rarely) (desert vs. desert)

DISCOVERING KINDS OF WORDS

1. What are some basic facts about words?

   a. They are units of meaningful sound.

   b. They are different in nature and have different work to do.

   c. They can be classified into two major groups:

      (1) those that are increasing in number, changing, with various lexical meanings (called by linguists form classes)
      (2) those that glue the form class words together and remain pretty much the same year after year (called by linguists functional or structure words)

2. How has the linguist worked out word classifications?

   a. Four Form Classes

      I Nouns
      II Verbs
      III Adjectives
      IV Adverbs

b. Seven structure (functional) groups

(1) Determiners (a, an)
(2) Auxiliaries (can, will)
(3) Intensifiers (very, rather)
(4) Prepositions (to, at)
(5) Conjunctions (and, but)
(6) Subordinators (because, if)
(7) Question-signallers (what)

3. What methods help the linguist place words in the proper group?

a. Example: The boy ran.

Substitute man, girl, dog, train, bus in place of boy

Questions to Students:

Do the sentences make sense with substitutes?
Do the substitute words all pattern alike?
Are they all of the same form class?

Conclusion: Words that "pattern alike" belong to the same word group.

b. Example: The child plays.

Substitute angry, man, sadly in place of plays

Questions to Students:

Do the sentences make sense?
Will they work?
Are the substitute words in the same form class as plays?

Substitute sings, jumps, cries in place of plays

Questions to Students:

Will the substitutes work?
Do they pattern like plays?
Are they in the same form class?
Which form class are they? (Verbs)

Conclusion: Words in one group cannot take the place of words in another.

WORDS ARE DISTINGUISHED FROM EACH OTHER BY THE WAYS THEY PATTERN IN A SENTENCE.

4. What special clues identify Class I words?

a. Example: The boy ran. The boys ran.

Clue: They can be inflected (changed) to show plurality

b. Example: The boy is lost. The boys are lost. The boy's hat is lost.

Clue: Many of them can be changed to show possession.

c. Example: He will employ a new clerk. The employee is new.

Clue: Many of them have characteristic suffixes. (ee, ance, age, ness, ist, etc.)

d. Example: A boy is coming. The boys are coming. My boy is coming.

Clue: Noun determiners (my, a, the, an) signal that a Form Class I word will follow.

5. What special clues (morphological features) identify Class II words?

a. Example: I walk very slowly. She walks very slowly. I have walked very slowly. Walking is good exercise.

Clue: These words can be inflected (changed) in four ways:

(1) 3rd person singular inflection(s)
(2) past tense (ed)
(3) past participle (ed-en)
(4) present participle (ing)

b. Example: I can walk now. I do walk now.

Clue: Certain structure words (auxiliaries) mark the words that follow as Class II words.

c. Example: The rose is a beauty. Mother will beautify the yard.

Clue: Certain suffixes are clues to Class II words (fy, ate, ize, en)

d. Example: He is a suspect. I suspect him of lying. He is absent today. Why does he absent himself?

Clue: Accent (stress) sometimes distinguished Class II words from nouns or adjectives.

e. Example: The bus departed. The train left the station.

Clue: The verb (Class II word) usually positions after a Form Class I word and sometimes, as above, between two nouns.

6. What special morphological features identify Form Class III words?

a. Example: The (sad) story is very (sad).

Using this sentence pattern, substitute different words and decide those that "fit" or work. Try long, gay, horrible, horror.

Clue: Form III words (adjectives) can be identified by substituting in this sentence pattern: Noun, linking verb, adjective (N-LV-Adj) as illustrated in the sample.

b. Example: The story is sadder than the other one. This story is the saddest of all.

Clue: Form Class III words can sometimes be inflected for comparative and superlative degree.

c. Example: His expression is very sad. His eyes are rather sad.

Clue: Form III words often follow structure words known as intensifiers or qualifiers. (Check by substitution)

d. Example: He is a remarkable comic. She is a thoughtful woman.

Clue: Various suffixes help identify many adjectives (y, al, able, ful, ar, ant, ive, ous, and ly added to nouns)

7. What special features or morphological clues identify Class IV?

a. Example: The doctor (quickly) entered his office.

Substitute other words ending in ly.

Questions to Students:

Do they all fit?
Can other words besides ly words be substituted acceptably? (Try often, then, sometimes)

Clue: Many Class IV words have the suffix ly added to Class III. There are others which do not end in ly.

b. Example: He drove often. He drove away.

Clue: Class IV words frequently follow verbs and sometimes are the last words in the sentence.

c. Example: Often he drove. He drove often. He often drove.

Clue: Class IV words move more readily than any other type and may be found in different positions in relation to the verb.

d. Example: He talks very rapidly.

Clue: Qualifiers (intensifiers) such as very often precede Class IV words.

e. Example: Joel can run fast/faster/fastest.

Clue: Class IV words can be inflected to show comparative and superlative degree.

EVALUATION IDEAS

1. Change the words in this list to Class II words:

deputy
pure
false
terror
vital
black

2. Change the words in this list to Class I words:

apply
marry
weak
attach
pure
sudden

3. Change the words in this list to Class III words:

courage
faith
wood
friend
beauty
glamor
dirt

4. Change the words in this list to Class IV words:

dainty
some
slow
ginger
happy
real
rapid

Unit III

WHAT ARE STRUCTURE WORDS?

REVIEW OF PREVIOUS INVESTIGATION

1. Discussion of these expressions:

scientific method
inductive method
structural linguistics
phonetics
phoneme -- linguistics
morphology
grapheme
sentence pattern
stress
form classes
structure words
lexical meaning
structural meaning
suffix
inflection

2. Classification into form classes of these words:

cat
slowly
victorious
blacken
raced
team
prettiest
sanctify
children
often
method
runs

EXPLORATION OF CERTAIN FUNCTION (STRUCTURE) WORDS

1. **Example**: The speaker made his words clear to the audience.

Questions to Students:

Do you recognize any form class words?
What are they? (Underline as students answer)
Which class is each?
List all other words

2. **Example**: Some students can understand her assignments very easily.

Repeat as above. Add to list.

Conclusion: Speaker words made clear audience -- these words do not make a sentence.

Other words hold these together and make meaning.

These words are structure words. Most of them do not have lexical meaning.

There are about 154 in the English language.

There are different kinds of structure words with different names which describe their work.

DETERMINERS

Example: The house is on the corner.

Substitute a, my, your, our, their, his in place of the.

Question to Students:

Do the substitute words work?

Conclusion: Words that pattern like the in the sentence above are in the same group.

They signal Class I words.

They are called DETERMINERS.

AUXILIARIES

Example: He can go. She is singing. They have already gone.

Substitute does, did, should for can
Substitute was, will be for is
Substitute had, must have for have

Conclusion: These underlined words precede Class II in the above sentences, and help them.

These words can sometimes function as Class II words by themselves. (do, be, can)

These words reflect changes in time (tense), as Class II can do.

They are called AUXILIARIES.

INTENSIFIERS

Example: She is very tall. He walks very quickly.

Substitute rather, pretty, too in both sentences.

Conclusion: Words that pattern like very in the above sentences are in the same group.

They may signal either Class III or Class IV words.

They are called INTENSIFIERS.

Note: Traditionally known as adverbs, these are not accepted by structural linguists as patterning like quickly. They are in a group by themselves.

REVIEW OF WORD PATTERNS

1. Write on board

    a. Mary is a rather common name.

    b. Yesterday was somewhat cloudy.

    c. I am a very slow reader.

    d. Many tourists drive too fast.

Translate each sentence into formula by using: d-determiner, i-intensifier, a-auxiliary and I, II, III, IV for classes (or 1 2 3 4)

Answers:

a. 1 2 d i 3 1

b. 1 2 i 3

c. 1 2 d i 3 1

d. d 1 2 i 4

2. Write on board

    a. d 1 2 d 1 4

    b. 1 a 2

c. d 1 2 1 4

d. a 1 2L i 3 (2L is Linking Verb)

Supply: Sentences that follow patterns represented above.

UNDERSTANDING SYNTAX

1. Example: adtr = dart, fulcare = careful, fiction-non = non-fiction

   Conclusion: The order of letters and word parts makes a difference.

2. Example: he cold very was = He was very cold.
   to town was going boy the = The boy was going to town.

   Conclusion: The structure of groups of words makes a difference.

3. Observations: The language system has its rules; it permits certain actions and prohibits others.

   The structure of groups of words is called SYNTAX.

4. Example: She says that she loves me.

   Procedure: Invite students to insert the word only before each word to make a separate assertion.

   a. Only she says that she loves me.
   b. She only says that she loves me.
   (continue)

   Conclusion: Placement (position) of words can change the syntax of the sentence and the resulting meaning completely.

   Only is a structure word, an intensifier, which can do this in a dramatic way.

Unit IV

SOME BASIC SENTENCE PATTERNS

WHAT IS A SIMPLE SENTENCE?

1. Examples of Five Basic Sentence Patterns

   a. Cats sleep. 1 2

   b. Cats like mice. 1 2 1

   c. Cats are animals. 1 2L 1

   d. Cats are independent. 1 2L 3

   e. Cats yawn sleepily. 1 2 4

   Observation: Sentences result when form classes are arranged in a certain way.

2. Example:

   Cats like mice.
   The cats like mice.
   The hungry cats like mice.
   The hungry cats always like fat mice.

   Observation: Expanded sentences result when form class words and structure words are arranged in a certain way.

   Practice: Expand the other examples under #1 in a similar fashion.

   Identify by formula the pattern in each expanded sentence as a kind of simple statement.

WHAT IS THE SUBJECT OF A SENTENCE?

1. Example: Cats sleep.

   Observation: Cats is Class I word.

   It precedes Class II word.

   It is a "doer" of something.

2. Example: The hungry cat likes mice.

Observation: It names something.

It tells that which is described.

It is "tied" in meaning to a Class II word.

Conclusion: These six clues help to recognize the subject of a sentence.

SUMMARY

1. Not all words are easy to classify, but these procedures help:
    a. How does the word pattern?
    b. What does the form of the word indicate?
    c. What function (structure) words pattern with the word?
2. Other methods useful for classification are substitutions, conversion, and expansion.
3. The remaining structure groups (prepositions, conjunctions, subordinators, question-signallers) will be studied when expanded sentence patterns are investigated.
4. These units have led through consideration only of the simple declarative sentence in five of its basic patterns.

GRAMMAR

"What can grammar do and what can't it do?" and "For what purpose should grammar be taught?" are questions that often plague teachers of English.

The contention of much modern research is that the study of grammar in required English classes for all students should be used solely for the purpose of improving sentence expression. Undertaken for any other purpose -- helping students prepare for college, helping them prepare for a foreign language, improving their usage -- sentence study is of doubtful value.

Further, the results of research indicate that the informed use of sentence patterns in speech is a valid replacement for formal analysis of grammar in meeting the language needs of "culturally different" youth. A correct and logical use of the structures of our language is a necessary prerequisite to detailed analysis of the sentence.

In light of the purpose of sentence study, much of the material in current textbooks is unsuitable for language growth; therefore the challenge of making grammar a worthwhile aspect of the English program goes directly to the teacher of English. He is invited to test his ingenuity and creativity by stimulating students to use smoother, clearer, more varied, and more emphatic sentences.

"GRAMMAR has to do with what happens in the English sentence..."

TO THE TEACHER

Do I observe the language directly and draw my conclusions honestly from what I have observed?

Do I realize the limitations of grammar and use it only for what it is worth?

Do I teach pupils to build sentences or to dissect them?

Do I depend too much on textbooks in my teaching?

WE BELIEVE...

Only those things about the language that the teacher himself has absorbed and understood should be taught.

Grammar should be taught, not as an end in itself, but as a means of improving sentence expression.

Formal grammar is of very little value to slow learners.

Any form of diagramming should be used only to help pupils to understand how to improve their own sentences or to understand the sentences of others.

Any grammatical item selected for emphasis at any level must meet one major test:

> Will it help the pupil to construct a more interesting, more effective sentence or help him avoid a common fault?

Grammar instruction is effective when brought to bear on actual writing faults.

> Grammar instruction needs to be individualized and carried on much of the time in a workshop or laboratory situation, in which pupils work individually or in small groups.

In the functional, inductive approach to the teaching of grammar, textbooks are best used as resource books in workshop or laboratory situations.

CONCEPTS

Many sentences that are clear when spoken are unclear in writing and consequently need revision.

The purpose of grammar is to develop the pupil's skill in using and understanding sentences.

Grammar supplies the system with which we can communicate about the English sentence.

Clear relation of thoughts in a sentence is largely determined by the use of exact connectives.

The meaning of a written sentence is determined to a large extent by the placement of words within it.

No word is a part of speech except when used in a sentence.

Thought relationships can be better understood and communicated by using parallel sentence structure, with its proper coordination and subordination.

Variety, clarity, and emphasis are achieved by using diverse phrases, clauses, and kinds of sentences.

Learning to (1) recognize, (2) correct, and (3) eliminate weaknesses in sentence structure is necessary for language growth.

Sentence study is effective when brought to bear on actual writing faults.

COMPETENCIES AND SKILLS	7-9	10-12
The student...		
Effectively uses the following patterns of the simple sentence: subject - verb subject - verb - object subject - verb - predicate nominative subject - verb - predicate adjective expletive - verb - subject	XX	X
Uses complete sentences in all written work; corrects sentence fragments and run-on sentences	XX	X

	7-9	10-12
Uses single words and phrases that can serve as modifiers of the basic parts of the simple sentence	XX	X
Eliminates the use of a redundant (double) subject in all sentence patterns	XX	X
Utilizes compound sentences to join two or more thoughts of equal importance only if the thoughts are closely related	XX	X
Uses connectives - words, punctuation marks or a combination of the two - to show the relation of thoughts in a compound sentence	XX	X
1. Similarity and addition: and, also, besides, likewise, furthermore, moreover, then		
2. Contrast: but, whereas, however, still, nevertheless, yet		
3. Alternation: or, nor, else, otherwise		
4. Reason: for		
5. Conclusion: so, therefore, hence, accordingly, consequently		
Corrects run-on sentences by changing them to compound sentences	XX	X
Achieves variety by changing simple sentences to compound sentences and compound sentences to simple sentences	XX	X
Uses complex sentences to subordinate one thought to another	X	X

	7-9	10-12
Uses connectives to show the *relation of thoughts* in a complex sentence	X	XX
1. Contrast: *while*, *though*, *if*		
2. Comparison: *as*		
3. Alternation: *than*		
4. Qualification: *if*, *though*, *while*, *as*, *when*, *where*, *unless*, *after*, *because*, *before*, *since*, *until*, *how*, *that*, *when*, *which*, *what*, *where*, *who*, *why*, (*whom*)		
Places a modifying clause near the word modified	X	X
Achieves variety and effectiveness in writing by changing simple and compound sentences into complex sentences and complex sentences into simple and compound sentences; by changing clauses to phrases and phrases to clauses; by changing word modifiers to phrases and clauses	X	XX
Suits the kind of sentence to the thought expressed	X	X
Increases his understanding of thought relationships by using in sentences of his composition the following means of subordination: infinitive phrase, participial phrase, gerund phrase, absolute phrase	X	XX
Uses parallel sentence structure for clearer communication of complex thought relationships through proper coordination and subordination	X	XX
Avoids common sentence weaknesses	X	XX
1. Comma splice		
2. Sentence fragment		
3. Misplaced modifier		
4. Dangling modifier		
5. Verbiage		

	7-9	10-12
Achieves variety, clarity, and emphasis by using diverse phrases, clauses and kinds of sentences	X	XX
Uses grammatical concepts and skills previously learned to communicate in original compositions	X	XX
Corrects his own sentence weaknesses as he recognizes them; endeavors to eliminate these weaknesses	X	XX

ATTITUDES

The student...

Accepts grammar as necessary for the improvement of sentence expression

Accepts the responsibility of recognizing and eliminating his own sentence weaknesses

Believes that practice and experimentation are necessary in learning to suit the kind of sentence to the thought expressed

Believes that varied, clear, and lively sentences are assets in both writing and speaking

TECHNIQUES AND PROCEDURES

Seventh Grade

1. Have students try to write a story, using only subjects and verbs. This enables them to see the "why" of other sentence elements.

2. Illustrate that a word becomes a part of speech only when it is used in a sentence:

   We've always made our home in Orlando.

   Have you attended any of the Twins' home games?

3. Write different sentence patterns on the board. Let students add picture-making adjectives and adverbs. However, it might be wise to caution them that the use of too many modifiers results in weak, rather than effective writing.

4. For the improvement of writing style have pupils build good sentences beginning with prepositional phrases. Call attention to misplaced or poorly placed prepositional phrases.

5. Show pupils from their own writing how monotony can be avoided by inverting the order of subject and verb. Call attention to the resulting change of emphasis.

6. Keep a card file in which to itemize each student's trouble with sentence structure. Assign textbook and other exercises individually on the basis of these cards.

*7. Try the oral approach in developing a student's sentence sense. The incompleteness of a sentence fragment is apparent to a student when he reads it aloud. His voice is still up, and he recognizes that the thought has not been finished.

*8. Write several nouns on the board. Ask for adjectives that give a favorable picture then an unfavorable one. As you write the adjectives on the board point out how they change or limit the meaning of the noun.

**9. Put the following sentence on the board:

She told me that she loved me.

Then have students put only before each of the words in turn to show how the meaning of the sentence is changed through placement of a modifier.

**10. Teach sentence structure items in connection with errors made in written compositions.

Eighth Grade

1. Have students apply principles of grammar by writing "dummy" sentences. Give students formulas based on the sentence patterns to which they have been introduced. They fill in words of their own choosing.

I made a friend _________ and we _________.

I felt _________; consequently _________.

2. Keep a card file in which to itemize each student's trouble with sentence structure. Assign textbook and other exercises individually on the basis of these cards.

3. Permit an incomplete sentence only as an answer to a question when the natural and perfectly understandable response is a word or phrase. Otherwise, insist that pupils speak complete sentences and avoid stringing them together with and and so.

4. Encourage each student to keep a list of his own errors, and note his progress in breaking the bad habits.

5. Copy pupils' compound sentences on the board and ask, "How may this be improved?" (Not "What is wrong with this?")

6. Mimeograph poor compound sentences from student papers and turn them over to student committees for discussion and correction.

*7. To show how prepositional phrases act as adjectives or adverbs, begin with sentences like the following one:

A boy ____________ passed ____________
What kind? Where?

Have students first do the exercise orally by completing sentences on the blackboard. Later give them mimeographed exercises with several alternatives for each blank.

*8. Have each pupil build ten four-word sentences from the following list of adjectives, nouns, and verbs. Two adjectives, one noun, and one verb should be used in each sentence. Write the words on the board:

Adjectives	Nouns	Verbs
blue, two	truck	blew
cold, a	wind	flickered
an, American	lights	fluttered
big, old	stars	crashed
several	men	chattered
million	flag	twinkled

**9. Make a twenty-minute board lesson on conjunctive adverbs with proper semi-colon punctuation. Make clear how they differ from those identical words used in such a sentence as "He is, nevertheless, a very good player."

**10. Teach sentence structure items in connection with errors made in written compositions.

Ninth Grade

1. Have students apply grammar principles by writing "dummy" sentences. Give students formulas based on the sentence patterns to which they have been introduced. They fill in words of their own choosing. Or the student, when working with subordination and connectives, fill in the dummy sentences:

   Although ____________________, Jim ____________________.

   While ____________________, I ____________________.

2. Keep a card file in which to itemize each student's trouble with sentence structure. Assign textbook and other exercises individually on the basis of these cards.

3. Collect loosely constructed sentences from your class's written work and have students combine the ideas in complex sentences that show proper emphases and relationships.

4. Caution against the overuse of simple and compound sentences, and commend the use of good complex sentences.

5. Use cards on a flannel board. Print on the cards the parts of a sentence such as

   The leaves of the tree rustled / when the wind
   blew / in the forest.

   Move the parts around to note possible positions of modifiers and resulting changes in meaning or emphasis.

6. Read jokes with monotonous sentence structure, and have students rewrite them to make them more effective.

*7. Use the Error Box to stimulate students to apply in the school corridors, in the cafeteria, and at home what they learn in the classroom. Cut a hole in the top of a box. Encourage students to place in the box grammatical errors with corrections and ask them to tell where they heard the errors. Once a week take class time to discuss the most common errors.

*8. In teaching adjective clauses, ask students to describe members of their own class in the following manner:

   I know a boy who plans to be a scientist. Who is he?

   I am thinking of a girl who plays a clarinet. Who is she?

   This can be used as either an oral or a written exercise.

**9. Encourage students to use noun clauses at the beginning of sentences to achieve variety. Have students construct oral sentences beginning with that, how, whether, or what.

**10. For a creative activity in learning grammar, have students write sentences of their own imitating the structure of distinguished models. These patterns can help the students see grammatical elements acting to make language more vivid and intense.

> "Whenever she rose easily to a towering green sea, elbows dug ribs, faces brightened."
>
> Joseph Conrad
> Nigger of the Narcissus

Both the original sentences and the imitations can be written on the board and discussed in terms of word choice, rhythms, and punctuation.

**11. Teach sentence structure items in connection with errors made in written compositions.

Tenth Grade

1. Use sentences like these to show your students how ridiculous a dangling modifier may be:

   Sitting around the campfire, he told us the story of his life.

   Standing on my tiptoes, the horse was barely visible.

   After ringing violently for a couple of minutes, the door finally opened.

   While laughing aloud, his teeth fell out.

   Sailing toward the plate, the batter said that the ball looked as big as a balloon.

   If possible have cartoons to illustrate these dangling modifiers.

2. To teach students to avoid dangling modifiers, have them to complete sentences such as the following:

   Singing loudly, ____________________.
   Who sang?

   Racing up the stairs, ____________________.
   Who raced?

3. Keep a card file in which to itemize each student's trouble with sentence structure. Assign textbook and other exercises individually on the basis of these cards.

4. When you are teaching the characteristics of good writing in an essay or narrative, show how the author uses parallel phrases, carefully chosen modifiers, vivid verbs and nouns.

5. Choose from a literary selection read by the class several sentences that show vitality and economy. In each instance indicate the grammatical device used to obtain the desirable result.

6. When a student improves his written work by substituting a participle or an infinitive for a weak simple sentence or clause of a compound sentence, he should be commended.

*7. Read jokes with monotonous sentence structure, and have students to rewrite them to make them more effective.

*8. Without grammatical terminology, help pupils learn to use modifiers effectively by fitting them in basic sentences. On the board write a list of modifying expressions - words, phrases, clauses. Next have pupils place these modifiers in the blanks of the basic sentences.

The young man ____________________ looked very well-fed.

who carried our baggage
standing in the doorway
at the next table

Make the first exercise oral, with the teacher furnishing basic sentences and a list of modifiers. After sufficient oral drill, have the pupils write sentences in imitation of those on the board.

**9. For a lesson in sentence reduction place long grammatically correct sentences on the board, and then slash out various parts. Reduce those sentences to about half their former length without reducing their thought. Cut out and substitute words intelligently. As a follow-up exercise list more overly lengthy sentences on the board and allow students to come to the board and follow your example of intelligent sentence reduction.

**10. Have advanced students, in an occasional theme, write in the margin the sentence element they have used to begin each sentence. If they have used the same one repeatedly, they can revise.

**11. Teach sentence structure items in connection with errors made in written compositions.

Eleventh and Twelfth Grades

If the teacher desires to continue grammar instruction in these grades, many of the above techniques and procedures might prove helpful.

GENERAL REFERENCES

Florida State Department of Education, A Guide - English in Florida Secondary Schools, Tallahassee: Florida State Department of Education, 1962.

Hook, J.N., The Teaching of High School English, New York: The Ronald Press Company, 1959.

Loban, Ryan, Squire, Teaching Language and Literature, New York: Harcourt, Brace and World, Inc., 1961.

Mirrieless, Lucia B., Teaching Composition and Literature in Junior and Senior High School, New York: Harcourt, Brace and World, Inc., 1952.

Tressler and Christ, English in Action, Grades 7-12, Boston: D.C. Heath and Company.

Warriner, John E., English Grammar and Composition, Grades 7-12, New York: Harcourt, Brace and World, Inc.

Wolfe, Don M., Creative Ways to Teach English, Grades 7-12, New York: Odyssey Press, Inc., 1958.

A REFERENCE LIST FOR THE TEACHER

Hook, J.N., The Teaching of High School English, New York: The Ronald Press Company, 1959.

Loban, Ryan, Squire, Teaching Language and Literature, New York: Harcourt, Brace and World, Inc., 1961.

Wolfe, Don M., Creative Ways to Teach English, Grades 7-12, New York: The Odyssey Press, Inc., 1958.

WORD STUDY

TO THE TEACHER

Do you insist on a single autocratic definition of a word?

Do you spend time teaching from prepared lists of vocabulary words?

Do you correctly use an exact and colorful vocabulary?

Are you interested in the history of words?

Do you believe that language is a changing process?

WE BELIEVE...

Words absorb their meaning from the context in which they are used.

Research indicates that the only lasting method of teaching vocabulary is through the use of context clues in various sentence patterns.

Only through the teacher's interest and contagious attitude toward language will the student become interested in the proper use of words and their history.

Language and language usage change even from day to day.

CONCEPTS

Differences exist between formal, informal, and vulgate usage of the language.

Various vocabulary reference books (thesaurus, rhyming dictionary, dictionary of clichés) aid in understanding words.

Image-making words and expressions give power and eloquence to the language.

Word meaning varies in different contexts and with different individuals.

A word is a symbol and not the thing symbolized.

English is a borrowed language.

The process of vocabulary improvement is a continuing process.

Rich vocabularies result from rich experiences, firsthand or vicarious.

Precise diction results in part from intelligence and in part from a keen interest in words as symbols.

Words have emotional power.

COMPETENCIES AND SKILLS The Student...	7-9	10-12
Uses language appropriately	X	XX
Realizes that words are "friendly words" or "enemy-making" words	XX	XX
Uses various kinds of dictionaries effectively	XX	X
Avoids cliches	X	XX
Exercises precision in vocabulary	X	XX
Uses powerful image-making words	X	XX
Uses imagination to evoke images	X	XX
Distinguishes between connotative and denotative values of the word or phrase used	X	XX
Selects words because of connotative value	XX	XX
Discovers word meaning by set prefixes, suffixes, and root words	XX	XX
Recognizes cognate words	XX	X
Knows that a word must have a referent to be understood	X	XX
Adds new words to his speaking and writing vocabulary	XX	XX
Learns new words from reading and life situations	XX	XX
Selects with care words as symbols for things	XX	XX
Discriminates between OBJECTIVE and SUBJECTIVE treatment of material	X	XX
Selects word because of the emotional value as well as referent value of the word'	XX	XX

ATTITUDES

The Student...

Understands the value of the levels of usage

Uses vocabulary reference readily when needed

Understands that the more powerful the verbal image, the more clearly it is understood

Becomes interested in the composition and derivation of words and idiomatic expressions

Becomes aware that the word is not the thing itself, but a symbol for it

Understands the connotative and denotative value of words

Adds eagerly new words and concepts to his speaking and writing vocabulary

Adds to his vocabulary terms from first hand and vicarious experiences

Appreciates WHAT MAKES WORDS MEAN different things to different people at different times

Gives value to the discipline of language

TECHNIQUES AND PROCEDURES

Seventh Grade

*1. Before reading a selection list difficult words in phrases on the board. Ask students to determine the meaning from the context; check the dictionary when necessary.

*2. Ask students to list unknown words as they hear them. Discuss the words and their context in class.

3. Open class each day with a word whose meaning can be determined only from its context. Example, He put off the job from day to day but finally had to pay the penalty for his procrastination. Encourage volunteers to sign up each day to prepare a sentence.

**4. Have students with artistic talents make posters to show the three levels of usage and examples of each.

5. Ask students to make a list of shoptalk terms. Each student can make his own list and test the rest of the class on their knowledge. Terms such as "blooper," "on deck," and "in the hole" will prove as puzzling to girls as "fold the beaten white of an egg into the batter," "swatch of material," "baste a hem" and "baste a ham" to boys.

**6. Place a word on the board and ask the student to list all the extentions he can think of using the word. Have them understand that they know these words because they know the original word. For example, Act: actor, actress, action, activate, react, reaction etc.

7. Select several common words and two synonyms for each. Compose several sentences leaving blanks to be filled in by students using the words provided.

Suppress - Subdue - Crush

a. The revolution was ____________________.

b. The criminal was caught and ____________________.

c. The newspaper____________________the news.

Ask students to prepare examples for class use.

*8. Construct several sentences containing words that have multiple meaning. Mimeograph the sentences and give your students copies with instructions to list under each sentence the correct dictionary definition of the underlined word as it is used in the sentence. Some examples are:

a. What is the net worth of the store?

b. The Army will press forward.

c. It was a nice fit.

Eighth Grade

**1. Spontaneous Activities:

a. "He was hurt to the quick." (Where is the quick?)

b. "She was left in the lurch." (Where is the lurch?)

*2. List on a mimeographed sheet sentences containing malapropisms. Ask the students to correct the sentences. Discuss the meanings. Examples:

   a. The bride's guardian gave her a new torso.

   b. They went to Mexico to see a total collapse of the moon.

3. Group students according to their special interest. Ask them to prepare a list of interesting words, meanings, and origins in their particular fields. Discuss these before the class. Example: space science -- capsule, missile, trajectory.

4. Teach connotation of words through snarl and purr words. Example: My wife is stubborn, but I am firm of will. She is skinny or slim or svelte.

5. Play a game of homonyms: supply the correct sets of homonyms for these definitions:

   a. No - (Nay, Neigh)

   b. Guided - (Led, Lead)

   c. Female sheep - (Ewe, Yew)

6. Teach onomatopoeic words (murmur, tinkle, growl). Ask the students to prepare a list of words which imitate a sound. Discuss the words in class.

7. Write a big word upon the board. Ask your students to find as many small words in the word as he can. Discuss how prefixes, suffixes, and root words change the meaning of a word.

Ninth Grade

1. Define concrete and abstract words: courage, democracy, scarlet tanager.

2. Make a dictionary of slang. What is the very latest way of saying things in your crowd?

**3. Ask your students to make a crossword puzzle using words which they have studied and words they have found in their reading. Ask them to exchange papers with their neighbors and work the crossword puzzle. If there is an especially good one, mimeograph it and let each student work it.

**4. Have class members make a collection for their notebooks of poems and quotations about words. Examples are given below:

   a. "A lie stands on one leg, truth on two."

   b. "Our word stock is an active stock; it is not cold storage supply nor attic accumulation."

   c. "Without knowing the power of words, it is impossible to know men."

      Confucius

*5. Correlate art work with a unit of this sort. When the word roots and prefixes are being studied, students can make word root pictures. Suggestions:

   a. A tree with the words growing out of the branches.

   b. A flower with the root word in the center and the petals as the derivatives.

   c. A hand with the words on the fingers.

6. Make a list of names intended to hurt or belittle other groups: Kraut, Kike, Wop, Greaser. Discuss the words as to meaning and background for the name.

Tenth Grade

**1. Some students may be encouraged to keep for a few weeks a word diary in which they record useful new words they hear or read, together with the context and an original sentence.

*2. Games: The teacher keeps a list of interesting, useful words encountered in literature or employed only incidentally in class. Students use these words in sentences or define them, as they wish. A student is elected judge, and three students, equipped with dictionaries, may be a court of appeal for dubious meanings. Possible variations of this game are endless.

3. Take a number of common Greek and Latin roots and prefixes such as:

auto	tele	aqua	graph	port
aster	trans	sub	ology	anti

See how good students are at word building. For each root or prefix or suffix, see how long a list they can make -- first, of words that we know and use everyday and, then, words from the dictionary. (Stress the dictionary as a tool chest.) This could be a class activity making a composite list on the board.

4. Write the word budget on the board. The teacher might say, "Many of our words have changed in meaning over the centuries." Emphasize that one of the outstanding characteristics of a live language is its constant change, meeting the needs of an active, intelligent people.

5. In studying a literature unit on myths, how many of these words can pupils trace to Greek origin? What story can they tell about their origin?

   a. panic

   b. titanic

   c. tantalize

   d. echo

   e. vulcanize

Eleventh Grade

1. The verb jet means to spurt forth or to spout out in a stream. Tracing the word's history our word jet comes from the French word jeter meaning "to throw." Jeter in turn comes from the Latin word jacere, jectus, meaning to throw. Many of our English words are based on this root. Use the following list of words in sentences. Use the dictionary, if necessary.

   objectionable
   jetty
   projects
   ejected
   rejected

   dejected
   ejaculations
   jettison
   conjecture
   interjected

**2. Discuss word sources:

   a. words deriving from Arabic: sherbet, zero, algebra, and almanac

   b. from music: rhapsody, oboe, concerts, symphony

   c. from the sea: scuttlebutt, bosun, gunwale

   d. from mythology: jovial, martial, echo, cereal, plutocrat

   Give sentences with blanks. See if the students can find the word that suits the context.

3. Imaginative Comparisons: begin with common usage like "iron will," "shadowing a suspect," "a bitter disappointment." Next consider more imaginative comparisons like "the snows of moonlight came drifting on the town." Concentrate on aptness of comparison, not on terminology. Proceed to other fresh comparisons.

**4. Make a list of words not common in speech but often encountered in reading: stolid, alacrity, myriads, resplendent, etc. Discuss the words and make sentences.

5. Discuss synonyms, antonyms, heteronyms, and homonyms; stress not only the likenesses but also the differences in synonyms. In what context would ominous, sinister and portentous be appropriate?

Twelfth Grade

**1. Find the stories behind the following names:

Canary
Hoosic
Cologne
St. Bernard
German shepherd
Superstition Mountain
Rhode Island Reds
Flagstaff
Guernsey cow
Chihuahua
Shetland pony
Frankfurter

*2. Note the different shades of meaning in the following lists of words. Ask students to use dictionaries to find meanings. They then place the words in sentences to show that they know the meanings. Urge them to let the reader recognize the shade of meaning from the context of their sentence.

Native Words	Words Directly From Latin	Words From Latin Through French
likable	amicable	amiable
tell	annunciate	announce
blossom	floral	flower
strong	potent	puissant
wise	provident	prudent
thought	rational	reason
kingly	regal	royal

**3. New words are added to our language continually. Here are some new ones that we find in the news. Discuss the origins and meanings of the following words.

Hi-fi
thermal barrier
heliport
fallout
panelist
photobiographies
malathion
freeway
returnee
earth satellite

Have students bring in "new" words from TV, newspapers, and magazines.

4. Discuss the function of the following doctors. What is the root origin of each? (Add others to list)

Internist
Gynecologist
Pediatrician
Psychologist
Psychiatrist
Dermatologist
Cardiologist
Neurologist

5. Discuss Norse mythology. What contributions to our language did it make? As you study early English literature, keep a notebook of words which the Norse contributed.

**6. Keep a notebook showing the origins of interesting words met in literature. Label the sections: Latin - Greek - Anglo-Saxon, etc.

GENERAL REFERENCES

Hook, J.N., *The Teaching of High School English*, New York: The Ronald Press Company, 1959, pp. 409-443.

Loban, Ryan, and Squire, *Teaching Language and Literature*, New York: Harcourt, Brace, and World, Inc., 1961, pp. 198-199, 135 f.

McGuire, Vincent, *Teaching High School English*, Dubuque: Wm. C. Brown Company, 1964, pp. 13-22.

Mirrieless, Lucia B., Teaching Composition and Literature, New York: Harper and Brothers, 1962, pp. 147-156.

Neiman, et al., *The English Language* (series), New York: Harcourt, Brace, and World, Inc., 1963.

Tulsa Public Schools, *The English Language* (7-12), Tulsa: Tulsa Public Schools, 1961, pp. 50-52.

"What's in a Word," *Reading Newsletter*, 29.

USEAGE - SOCIAL PATTERNS

What is good English?

"Good English is simply English that does what the user wants it to do. If the language you use carries out your purpose, if it gets your ideas across to others in a way that pleases both you and them, it is good."

Richard Corbin

"Good English is whatever English is spoken by the group in which one moves contentedly and at ease."

Paul Roberts

"The social acceptability (correctness) of any expression is determined, not by reason or logic or merit, but by the emotional attitude toward it. To many people, 'I ain't,' 'hern,' 'I done it' are to be avoided then, not because they are 'bad' or 'wrong' or 'ungrammatical' but because they are socially unacceptable. A close parallel exists between acceptable usage in language and correct behavior in other social customs, such as personal garb or table manners."

Robert Hall, Jr.

What are the requirements of language?

1. Clearness

2. Liveliness

3. Appropriateness

Just as there are different kinds of clothes and different ways of eating, there are different kinds of English. One kind is good for the classroom. Another kind is good for a Parents' Day luncheon. Still another is good for casual talk over a soda. In other words, English is not just good; it is good in a particular situation. "Hiya, Knucklehead" to a buddy..."Hi, Mr. Smith" to a neighbor..."Good morning, Mrs. Olsen" to a teacher.

What are the three kinds of English?

Formal:	The English used more in writing than in speaking, particularly in academic and technical writing, in certain kinds of literature, and spoken in formal occasions...has a bookish tone rather than a conversational one...uses many seldom-heard words... makes frequent use of allusions to literature and to history...is careful English, following closely the rules of grammar...avoids short cuts...generally is composed in longer, more involved sentences.
Informal:	The comfortable English that educated people ordinarily use, the greater part of what we read in newspapers, magazines, and books...is conversational in tone...uses short sentences and everyday phrases... has a touch of slang and a few contractions...utilizes a great many "and's" and "I's."
Substandard:	The English used by people who do not have a formal education...is mainly spoken since these people do little writing...makes errors in pronouns and verbs... uses double negatives and localisms...contains incorrect pronunciations, limited vocabularies, and slang expressions...is considered inadequate and inappropriate for most educated people who have to express things clearly and in a way that meets the approval of other educated people.

What does our state guide say about usage?

The teaching of usage basically involves the attack on specific substandard expressions to change students' habits.

Basis for correctness is not logic - not clearness of communication, but SOCIAL propriety.

Though descriptive in nature, the teacher's approach has to be somewhat prescriptive, built on accurate knowledge of current usage.

What do we know about past teaching methods of usage?

Of all phases of the curriculum, usage emphasis is probably the least successful in results. Why? These causes have been suggested:

1. Pre-established habits

2. Environmental influence

3. Non-interested students

4. Lack of effective school motivation

5. Non-interesting school methods

What would be the inductive method in teaching usage?

Student recognizes need for mastering some item of correct usage. Teacher gives him understanding of the way this particular word should be used.

Teacher allows repetitive practice that will help to fix the habit.

Student then states his self-made rule.

TO THE TEACHER

Do all students practice pronoun forms whether they need them or not?	OR	Do I allow for individualization in usage drills?
Do I despise teaching usage because the students are just "too dumb" to learn?	OR	Do I show them why they need to know these social niceties?
Do I just ignore available textbooks because I think them inadequate?	OR	Do I attempt to use them as source material and oral drill?
Am I a purist about certain expressions, such as "It is I"?	OR	Do I concede that correctness is really a matter of naturalness?
Do I insist that all usage "rules" be accepted as final edicts?	OR	Do I recognize that the language is a changing, never-static force?

WE BELIEVE...

An English classroom is not a cat-mouse game in which the teacher is trying to catch students at something wrong or to humiliate them with some blunder, but that it is a relaxed atmosphere where all the teacher wants is to teach them.

Individualization should exist in instruction and practice to eliminate assembly-line assignments that are too difficult for some and too simple for others.

There should be less and less distinction made between what is good English and what is bad English, more between what is acceptable and what is non-acceptable. The pupil's desire for improvement must be aroused without repudiating him or his home background.

The teaching of usage has two aspects: (1) remedial, with the correction of errors as one goal; (2) constructive, with the increasing effectiveness of expression as the other.

The gap between a student's knowledge of standard usage and his practice of it has been perpetuated by sometimes useless exercises unrelated to the pupil's world.

Conventions in usage constantly change; what was once considered sub-standard may now have the sanction of good usage. To require a more "correct" standard on certain informal forms would be to give rise to the feeling that the standard taught is an unrealistic one, good only for the four walls of the English classroom.

CONCEPTS

It is necessary to understand usage in the context of appropriateness.

Grammatical understandings are an aid to accuracy and clarity of expression; usage progress increases social confidence and mobility.

It is essential to know the place of language in life and to distinguish levels of usage.

Positive attitudes toward the study of the English language are conducive to improvement in it.

Good habits of language are established and strengthened through highly motivated practice in real language situations.

COMPETENCIES AND SKILLS	7-9	10-12
The student...		
Recognizes triteness and extends his vocabulary	X	X
Becomes selective about vulgarisms, slang, and language improprieties	X	X
Realizes disadvantage of wordiness	X	X
Eliminates faulty expressions	X	X
Confines himself to current usage	X	X
Refrains from archaic and obsolete expressions		X
Avoids provincialisms and barbarisms		X
Places carefully his modifiers	X	X
Avoids indefinite reference with pronouns	X	X
Confines himself to one point of view		X
Learns the use of transitional words		X
Appreciates a logical word sequence		X
Eliminates dangling modifiers		X
Refrains from obscurity		X

ATTITUDES

The student...

Appreciates that the distinction between appropriate and inappropriate language is a much better division of usage than correct or incorrect

Sees that good usage is not really an impossible Utopia but one that can be attained

Feels that he can break his old undesired speech habits and be acceptable to a visible audience

Values his usage growth as a definite aid to improvement in writing and speaking

Discovers through achievement that he rises in his own feeling of worth as a human being

TECHNIQUES AND PROCEDURES

Seventh Grade[1]

*1. Class is divided into two teams; several troublesome verbs are written on the board. A student from Team One makes up a sentence using the assigned verb in present tense; a student in the same position on Team Two repeats the statement as it happened the day before. Correct, unfaltering answers in the correct tense earn the student the chance to sit down.

*2. Ask pupils to suppose it is the day after they have attended a school dance, game, or play. They are to write two letters: one to a best out-of-town friend and one to a former teacher. In each letter they write about the event attended the day before. (Do you suppose the language will be the same?)

3. Students with artistic talents can make up cartoons showing the kinds of usage errors that might cause laughter.

4. Have students write out and bring to class three examples of current slang, with an explanation of the meaning of each. (Try to get unusual expressions, ones not readily found by just anybody.) Compare and discuss these in class. Perhaps compile a class dictionary of these.

**5. Have students bring in clippings from magazines, newspapers, and books to illustrate the three levels, with student committees in charge of making bulletin displays.

*6. Have students write out or say in complete sentences the answers to the following questions. This can serve a triple-purpose of reviewing capital letters, analyzing percentage of slang in their own language, subject-verb agreement.

a. What is the name of your school?

b. What is the name of a store you know in this town?

c. What is the name of a bank you know in this town?

d. What is the name of your favorite flower?

e. What is your favorite game?

f. What is the name of a river flowing through your state?

g. What is the name of one of your best friends in school?

---

[1] Warriner's English Grammar and Composition, pp. 95-166; Teacher's Manual, pp. 31-48.

h. What is the full name of your uncle or grandfather?

i. What is the title of your favorite novel?

j. In what school subject do you do your best work?

k. What three fruits do you like best?

7. Have a 3 x 5 card file on your desk, keeping a card for each child. Ask the students to record their most serious usage errors, for which "sicknesses" the teacher gives the needed help. The students are then held responsible for their own improvement. After they have corrected and eliminated one error over a period of time, they concentrate on another.

*8. For drill in eliminating the double negative or "ain't," schedule five minutes of oral play in which different students attempt to "guess" an object selected by the entire class. As the quizzer investigates through his questions, others respond with the appropriate usage:

Question: Is it a yo-yo?
Answer: No, it isn't a yo-yo.

Question: Is it a bloodhound?
Answer: No, it isn't a bloodhound.

Question: Is it a spaceship?
Answer: No, it isn't a spaceship.

9. As practice in plural subjects, have students reword the following statements: The mouse runs into the house. The girl doesn't want to go. I am employed by the city, etc.

10. With seventh graders construct a Usage Traffic Signal chart, based on results of a diagnostic test. Have columns for pronouns, agreement of pronoun and antecedent, agreement of verb with subject, irregular verbs, verb forms, etc. Each student receives a copy of the chart, with only an alias appearing as a name (since charts are to be on display at the back of the room and students might not like to broadcast their deficiencies). The teacher can decide his own standards, but the plan would work in this fashion: a student with no more than one error in a single area after a composition could color that area (say "agreement") green for "GO" (no drill work necessary). If he made three or four mistakes, however, he would color it yellow for PROCEED WITH CAUTION; more than four errors in that area would result in his coloring the section red for STOP. The student could then spy his own individual weaknesses; the teacher would spot when a specific error was becoming a class illness.

__Eighth Grade__[1]

1. Pupils bring in news articles (related or unrelated to class units) and then rewrite the articles for a monthly news magazine which summarizes past events.

2. Use an Error Box to stimulate students to apply in the corridors, in the cafeteria, and at home what they learn in class. Let contributions accumulate for a week and then deal with them in an oral session on Friday.

3. Have students review experiences of past days and recall situations in which they used English that was decidedly different from the kind of English normally used in the classroom. Have them describe the situations to the others, explaining why a shift was made.

*4. Try this as a meaningful practice for possessives and contractions. Pupils are to answer in complete sentences.

    a. What is the color of your house? (Use possessive of "it.")

    b. What is the population of your town? (Use possessive of "it.")

    c. Use the possessive of "it" and the contraction of "it is" in one sentence.

    d. Use the contraction for "you are" in a sentence.

    e. Use the possessive of the word "Dickens."

    f. Use the possessive of "you" and the contraction "you are" in a sentence.

    g. Use the possessive of the word "Gladys."

    h. Use the possessive of the plural word "sailors."

    i. Use the possessive of the pronoun.

    j. What is the color of your shirt or dress? (Use the possessive of "it.")

---

[1] Warriner's __English Grammar and Composition__, pp. 147-209; Teacher's Manual.

**5. Be ready to discuss the appropriate and inappropriate use of these words and expressions:

Ad
Aggravate
Ain't
Between you and me
Fine
Fix
Had ought
Hanged, hung
Kid
Nowheres

6. Students with artistic ability can make up posters showing the three levels of usage and examples of each.

**7. Select a category of TV dramatic programs, such as domestic comedy or Westerns, and make a study of the levels of usage and varieties of style and their social implications.

*8. Following the return of graded compositions when pupils see their most common usage errors, have an oral drill on certain correct and incorrect forms. First have them to distinguish the correct form in such choices as (Him and me, He and I) went to the show. Then ask them to write the sentence five times in a correct form and to recite the correct sentence orally in a unison reading.

9. For a drill in tenses of verbs, the teacher dictates five sentences in simple past. (I went.) Each student expresses past time in at least two other ways. (I was going, I have gone.)

Ninth Grade[1]

1. Take almost any exercise in the textbook, regardless of its original purpose of drill, and work on converting subjects to plural forms. This will require adjustment of verbs and frequently pronouns.

2. Have pupils compile a list of ten sentences made up of substandard (or vulgate) English, with students correcting someone else's group. (Sentences such as "He ain't got no lunch money" and "Me and Pete were ascairt to jump.")

3. Use the following as a meaningful diagnosis of usage principles from the elementary to the complex. Answer only in complete sentences.

   a. What is your favorite day of the week?

   b. In what town or city and state were you born?

---

[1] Warriner's English Grammar and Composition, pp. 98-175; Teacher's Manual, pp. 35-61.

c. What is your street address?

d. What is your favorite vegetable?

e. What is one of your favorite movies?

f. What did you bring to school today?

g. What is one of your favorite poems?

h. What is the color of sand?

i. Quote something of interest you said today. Begin with the conversational tag, "I said."

j. Write a sentence beginning with "When I was ten years old."

k. Did you walk, run, or ride to school this morning? Write a sentence opening with a participle, telling something you actually did on the way to school.

4. Have students confer with their grandparents and bring in lists of old slang expressions with their meanings. Contrast these with current expressions. Point out that slang is discouraged for this very reason: its short life. It could hardly be called on for adequate communication over the decades.

*5. Tell which sentence in the following groups is informal English which is formal, which is substandard.

a. She brung her kid brother along.
She brought her younger brother with her.
She was accompanied by a brother, younger than she.

b. No one can match his skill at holding the rapt attention of an audience.

There isn't nobody can twist an audience around their fingers like he can.

No one can measure up to him when it comes to keeping an audience interested.

c. Each one poured into the conversation his store of wise, sad ancedotes.

They all joined in the talk, telling funny stories with a sad twist to them.

All them guys was gabbing away, telling some regular tear jerkers.

d. The landlady peeked through the curtain and saw a policeman coming.

The landlady snuck a look through the curtain and seen a cop coming.

Peering through the curtain, the landlady observed a policeman coming.

e. The dame hit the kid, and the kid he started to cry.
The woman struck the child, who promptly burst into tears.
The woman hit the child, and he began to cry.

*6. Assign students to rewrite the following sentences, expressing the same ideas in appropriate informal English. Be ready to explain why they made the changes.

a. He didn't have no right to sock Linda.

b. Boy, he give Joan and I the heebie-jeebies every time he done that trick.

c. Bob said hisself that those kind of shoes ain't half as good as these here.

d. Them kids drunk all their milk; have you drank yours?

e. Sam and me couldn't get none at that there store on the corner, so we stopped looking.

**7. Certain religious groups have preserved distinctive speech patterns, such as the Quakers, the Amish, and the Mennonites. From a study of Jessamyn West's The Friendly Persuasion, write an analysis of vocabulary, grammar, and idioms of such a group.

Tenth Grade

*1. Each person in class will volunteer to keep track of one (or more) usage items (It's me - It's I; can't help but - like - as; reason is because - reason is that; loan - lend; feel bad - feel badly; who - whom, etc.) Each time the student runs across his expression, he records it, which form was used, by whom, and in what kind of situation. Bring findings to class after several weeks of recording.

---

[1] Warriner's English Grammar and Composition, pp. 196-215; Teacher's Manual, pp. 36-65.

2. Take any exercise out of the textbook's subject-verb agreement section and adjust the sentences for a new usage. For example: change sentences that had "Six movies" as its subject to "A series of"; change "One dollar" to "Two dollars"; change "Nora is a girl" to "Nora is one of those girls who," etc. A teacher can get double duty from the same exercises.

3. Assign the students the task of rewriting the following sentences, replacing the underlined "big words" with simple, informal ones.

   a. He always leaves his domicile early because he is apprehensive of missing his bus.

   b. Jim borrowed a quarter from me, promising to reimburse me before the termination of the week.

   c. She attired herself in her best apparel for her date with Bob.

   d. If you lubricate that lawn mower, you will get your work done with greater celerity.

   e. Alice could not habituate herself to the noise and confusion of the metropolis.

4. Make a collection of slang used by members of a family, including different ages and distinct subgroups to determine sources of slang vocabulary.

*5. Ask class members to choose an occupation or hobby that they are familiar with. Bring to class three examples of shoptalk used in that occupation or hobby, with an explanation of the meaning of each.

*6. Have individuals to cite examples of radical changes in speech habits that occur as they go from home to school.

7. Ask students if they would use the following sentences in talking to their friends. If not, why not?

   a. I have an appointment with Michael after the play.

   b. I dare not go to class without adequate preparation.

   c. He is completely fatigued.

   d. Were it not for Jack, I would resign from the club.

   e. Will you dine with us this evening?

**8. Assign various magazines to students, having them to (1) decide if the language is formal, informal, or substandard; (2) if there are any shoptalk terms; (3) which magazine readers would prefer.

9. Dickens' David Copperfield has dialogue that ranges from Mr. Micawber's formal speech, to standard colloquial, to substandard colloquial. Analyze the distinctive characteristics of these three varieties in the novel's dialogue.

Eleventh Grade[1]

*1. Divide the class into three groups. Each person in the first group is to find a paragraph written in informal English. Each person in second group is to find a paragraph written in formal English. Each person in third group is to find a paragraph or bit of dialogue written in substandard or vulgate English. Annotate the sources.

2. Require students to make up sets of sentences -- each group containing a thought expressed in formal, informal, and slang levels.

Examples:
The instructor assiduously prepared his lesson. (f)
The teacher carefully prepared his lesson. (i)
Teach bones up for his class. (s)

I have decided to see the comfort of my boudoir. (f)
I believe I shall retire for the night.
I guess I'll hit the hay.

*3. From the local newspaper have students find examples of shoptalk, slang, regional dialect.

4. Compile a list of sentences using archaic or obsolete words, having students rewrite them in informal English.

Example: "Gad, methinks 'tis not seemly!"

5. From each of the lists below, have the students choose a magazine for study. Read one article in each of the two periodicals selected. Be ready to discuss the kind of English used. Is there any slang? Any shoptalk? To what kind of reader would each article be most likely to appeal?

6. Do younger generations influence older in dress as well as in speech? How would Whistler's mother be dressed today? What expressions have been added to the adult vocabulary through teenage vocabulary?

---

[1] Warriner's English Grammar and Composition, pp. 69-194; Teacher's Manual, pp. 36-58.

**7. Introduce the pupils to "gobbledygook," defined in Dr. McGuire's book as the extreme use of big words. Have them try their hand at something like this:

> "My gastronomical satiety admonishes me that I have reached the culminating point of culinary deglutition consistent with the hygenic laws of Aesculapius. Therefore, satiety having been attained, I have the satisfaction attendant upon a task well done."

Plain talk: My stomach tells me that I have had sufficient to eat.

8. This tip for the teacher about approaching language instruction positively: in any oral work, such as a panel discussion or classroom comment, praise any effective expression by commenting on its quality. For example, "Will you say that again, Roland. Notice how forcefully his idea is presented." Find opportunities for this kind of praise for deserving oral expression.

Twelfth Grade[1]

1. Have students rewrite each sentence below, following the directions given in parentheses and making any other changes necessary for idiomatic usage.

    a. Mr. Powell's speech centered around the idea that without freedom of discussion we have no freedom. (Change "centered to" to "was based.")

    b. For twenty-five years of service to the company, my father was awarded a gold watch. (Change "awarded" to "rewarded.")

    c. Although they may look alike, Sam's bicycle is not the same as mine. (Change "not the same" to "different.")

    d. I have always had a distaste for sentimental music. (Change "distaste" to "an aversion.")

    e. Is there anyone present who does not agree with Mr. Cook? (Change "Mr. Cook" to "the plan proposed by Mr. Cook.")

---

[1] Warriner's English Grammar and Composition, Teacher's Manual.

2. In the "test" scenes in Act III of Shaw's Pygmalion, what social taboos does Eliza violate? Would the violations be equally shocking to Americans? How does the reaction of Clara show how fashions in speech develop?

3. Compile a list of sentences made up of formal English, with students then re-writing their own statements into an informal English. (Examples: He does not have the wherewithal with which to purchase a domicile. A pedagogue should prepare his lessons diligently.)

*4. Let the class analyze a section of the local newspaper (the front page, editorial, financial section, comic strips, society page, etc.). Are the items in this section written in formal, informal, or substandard? What trademarks can be cited as evidence? Any slang? Any shoptalk? Is the kind of English used appropriate to the subject matter? to the probable readers?

5. "It's me" is acceptable because the expression occurs chiefly in conversational situations where "correctness" would be inappropriate. One of the rare exceptions is the Biblical "Lo, it is I, be not afraid." In the context, one of the utmost dignity and solemnity, "Look, it's me, don't be scared" would be unsuitable. Have the class think of other formal expressions which would lose a great deal if reduced to the informal. Then do the opposite: have them think of other expressions which apparently deviate from formal patterns because the context is almost invariably informal.

**6. Have the pupils write a paper on the euphemisms used in social situations, in advertising, or in a particular profession such as the medical or mortuary.

7. A technique to the teacher for praising effective expressions might be to share with the class those sentences, words, or phrases from the written work of students. One teacher culled an entire set of compositions to list a dozen well-turned phrases. The same might be done with apt descriptive terms, original images, compressed ideas, or unusual sentence patterns. From such an analysis of written work, a bulletin board display could be developed.

GENERAL REFERENCES

Aderman and Kerr, Aspects of American English, New York: Harcourt, Brace, and World, Inc., 1963.

Corbin and Perrin, Guide to Modern English, Chicago: Scott, Foresman, & Company, 1960, pp. 1-21.

Florida State Department of Education, English in Florida Secondary Schools, Tallahassee: State Department of Education, 1962, pp. 54-59.

Loban, Ryan, and Squire, Teaching Language and Literature, New York: Harcourt, Brace, and World, Inc., 1961, pp. 538-587.

McGuire, Vincent, Teaching High School English, Debuque: Brown Book Company, 1964, pp. 31-33.

Wolfe, Don, Creative Ways to Teach English, Grades 7-12, New York: Odyssey Press, Inc., 1958, pp. 152-163.

READING AND LITERATURE

- Orientation Statement
- To the Teacher
- Concepts
- Competencies and Skills
- Attitudes
- Reading
  - Developmental
  - Interpretive
  - Critical
  - Guided
    - Policy Statement
    - Use of Cumulative Reading Folder
    - Reading Lists
      - Grade Level Reading
      - Independent Reading
    - Book Reviewing Ideas
- The English Teacher and the Librarian
- Approaches to Literature Study
  - Chronology
  - Genre
  - Student Experience
  - Theme
    - Sample unit: The Negro in American Literature
- Sequence of Literary Analysis
- Techniques and Procedures

OUR COMMITMENT TO LITERATURE

Thornton Wilder's Emily says, "Oh, earth, you're too wonderful for anyone to realize you." She asks the Stage Manager, "Do any human beings ever realize life while they live it -- every, every minute?" The Stage Manager replies, "No...the saints and poets, maybe they do some."[1]

It is our contention that teachers of English must be among that chosen few, thoroughly committed to literature as a "re-creation in a verbal art form of what it has meant to be alive,"[2] keenly aware that literature is a proclamation that life is full of wonder!

However, as the state guide affirms, "The in-class literature program which does not lead to voluntary out-of-class reading may well be suspect."[3] Indeed, the true test of what is done with literature in the classroom is what is done with it after they leave school. And there, in the adult world, English teachers see much to be desired.

In the light of that failure, it might be wise to examine the wisdom of continuing such practices as:

1. thinking there is something "inviolate" about an existing literature program (particularly when many of the selections are the same as those taught in 1900). The works are still good, yes; but why such narrowness of choices?
2. being so confident that the traditional literary giants have something to say to all present-day sixteen-year-olds
3. expecting the same book to be the same things to all readers, as if all students read with the same understanding, the same insight, the same maturity
4. getting in the way of the book, dictating interpretations and lecturing on themes
5. viewing facts about the selection as important if not more so than the work itself (the author's life, milieu in which he wrote, characteristics of structure, etc.)
6. expecting too much from students (before we can demand all they can give, we should first be aware of what they can give.)[4]

---

[1] Thornton Wilder, Our Town, p. 398, Adventures in American Literature, Harcourt, Brace, and World.

[2] Robert Heath, New Curricula, Harper & Row.

[3] Florida Guide to Secondary Schools, p. 14, Tallahassee: State Department of Education.

[4] Richard Alm, "Goose Flesh and Glimpses of Glory," English Journal, April, 1963, p. 263.

Are we suggesting that WE THROW OUT EVERYTHING CLASSICAL? INDEED NOT! Or that we LET THE COMMON DENOMINATOR BECOME THE STANDARD OF EXCELLENCE? No, indeed not!! But we would agree with G. Robert Carlsen that rewarding literary experiences for a high school student occur only when he:

1. sees himself, his problems, his feelings in the literature
2. experiences the writer's feelings for the inherent dignity of human beings
3. participates in the striving for the unknown and the unknowable
4. becomes aware of the goodness and beauty of the daily round of living
5. speculates about the impact of human being upon human being[1]

What is it we English teachers want? We want our students to read, to pick up a book automatically while waiting for the toaster to pop up or the factory whistle to blow or the date to come. And we shall have won when we receive from former students something like this:

> "I cannot tell you now what specific facts you taught me three years ago. They do not matter...But I know one thing about your course: you changed something inside of me. I'll never look at a piece of literature the same way...nor at a poem...a human being, or at life, or at myself...somehow you changed all that."

TO THE TEACHER

Have I helped to "kill" enjoyment for reading by being too analytical or too demanding?

Do I allow each student to interpret literature within bounds of his own life experiences?

Do I have a defeatist attitude toward the cultural development of my students through literature?

Has it unconsciously come to pass that I take more pride in a student's saying "Your course is hard!" than "Hey, this is interesting!"?

Do I practice my own book report requirements?

---

[1] Anthony Tovatt, "Two Basic Convictions About Teaching Literature," English Journal, November, 1960, p. 529.

Do I teach a work of literature only because it might be meaningful in the future?

When did I last read something only because it was "good for me," not because I liked it?

WE BELIEVE...

For many high school students what once was "wonder" has become "what's the point?" Perhaps English teachers have been too overly concerned with critical analysis, with structural stress, with academic displays at the expense of student enjoyment and pupil needs.

Literature is an individual study; it is the study of life behavior.

"With a philosophy that includes faith, or at least hope that man can solve his own problems and prepare the way for a better world, the teacher of English becomes an optimist."[1]

Pressures must not be allowed to turn the classroom into a competitive arena in which teachers sacrifice leisure and relaxation or even an occasional laying aside of the lesson plan book. While it is true that ninth graders do have to be readied for the tenth and juniors prepared to be seniors, perhaps we need reminding periodically that we are teaching for students, not for instructors.

We teachers have perhaps forgotten how long certain works are, how comprehensive they might be, and how busy students are with other courses. Such practices as requiring an unreasonable number of book reports each six weeks probably produces student complaints about unfair assignments more than it instills a love of books. Any teacher can require reading, but how much better to inspire it!

Literature without an impact for the student in the present is of questionable worth in the curriculum. It is doubtful that literary works, like securities or savings, have deferred interests and return some stored-up values in the future.

Granted that teen-agers ought to read beyond what "they like" -- that introducing them to works they would have ignored is a facet of the teaching program, still literature is not to be thought of as a "dose of medicine." Is not our first obligation to bring literature and students together?

---

[1] English in the High School, Detroit Public Schools.

CONCEPTS

Reading

Improvement in reading helps promote improvement in all study skills.

Success in reading depends greatly on the student's ability to recognize, understand, and use words.

Study of the history and structure of the English language can be attacked through word study.

There is a difference between "What a word says" and "What a word means."

Study of context clues is vital in the determination of words' meanings and is an excellent medium for illustrating a particular author's skill in creating mood or singleness of effect.

Focusing on guide words, filtering the unimportant from the important, searching for the proved conclusions, evaluating the evidence, recognizing inductive and deductive organization are necessary steps to mature reading power.

The rate of reading necessarily varies with the reader's purpose, his general ability and background, and the difficulty of the content.

Skimming skills are invaluable to the student as he searches for statistical details or answers to specific questions.

The map, the chart, and the illustration can be significant supplements to thorough reading comprehension.

The awareness of a writer's organizational plan is essential to maximum reading effectiveness.

Learning to group items in a related manner is an important step in making reading a thinking process.

Reading experiences can help develop the understanding and integration of a person's experience.

Wisely-selected reading materials can play an important role in the analysis and evaluation of moral and spiritual values and in the building of effective citizenship.

Literature

Literature is rewarding in its power to extend actual experience.

Insight into human experience involves an awareness of the clash of values.

Literature promotes contact with ideas that have engrossed man over the centuries: man versus nature; physical power versus intelligence; individuality versus conformity, for example.

Escape is a legitimate function of literature.

Poetry is about all things -- courage and cowardice, blood and flowers, ideas and action -- not just abstract sentiment.

Study of literature gives insight into human suffering by developing an understanding of the nature of tragedy.

Literature imparts an understanding of human experience and character.

COMPETENCIES AND SKILLS

Reading

The Student...

	7-9	10-12
Applies techniques of word study: phonics, syllabication, accent, word analysis, context clues, effective dictionary use	XX	X
Develops comprehension through recognizing main ideas, the relationship of supporting details, and the use of topic sentences, key words, and transitions	XX	X
Extends vocabulary by using context clues, learning new roots and affixes, and using variant forms of newly acquired words	XX	X
Adjusts reading rates to the type of material and to the purpose	XX	X
Applies familiar word-attack skills to new and unusual words	XX	X
Reads closely for details and for answers to questions	XX	X

	7-9	10-12
Develops comprehension through calling attention to titles, subtitles, typographical aids such as bold face or italic type, and illustrations	XX	X
Extends vocabulary through the use of the dictionary to differentiate between the denotative and connotative meanings of words	XX	X
Uses techniques of skimming to find proof for a statement	XX	X
Makes classified lists of words and expressions from reading:	XX	X
a. common prefixes		
b. interesting suffixes		
c. figures of speech		
d. words derived from Greek		
e. words derived from Latin		
Develops comprehension through listing the central thoughts of poems or articles and discussing the key expressions or sentences that "prove" the main meaning	XX	X
Extends vocabulary by noting shades of meaning as revealed by an author's choice of words, such as the difference between imply and infer	XX	X
Uses new techniques for increasing comprehension and speed	XX	X
Applies skills in word attack: using knowledge of roots, prefixes, and suffixes to infer the meaning of new words; then checking the dictionary	X	XX
Develops comprehension through applying previously acquired reading skills to books, magazines, pamphlets, newspapers	X	XX

	7-9	10-12
Notes different levels of language encountered in various kinds of reading: slang, regional dialects, archaic and obsolete terms, colloquialisms, standard English, literary English, formal language	X	XX
Improves speed by reading for key words and phrases	X	XX
Applies word-attack to studying the history and structure of the English language	X	XX
Recognizes the strengths and the limitations of language, particularly oral language	X	XX
Distinguishes between logical and faulty reasoning	X	XX
Recognizes propaganda techniques	X	XX
Extends and refines the techniques of word-attack and comprehension skills studied previously	X	XX
Increases ability to recognize the significance of what is read	X	XX
Acquires reading vocabulary which surpasses and influences the oral and writing vocabularies	X	XX

Literature

The Student...

Recognizes foreshadowing clues and follows the plot	XX	X
Evaluates the genuineness of the persons in a story and recognizes clues that reveal their character	XX	X
Uses books as a means of understanding himself through reading about the problems of other adolescents	XX	X

	7-9	10-12
Forms sensory images	XX	X
Recognizes the use of dialect and levels of usage to show character	XX	X
Recognizes humor by understanding puns, subtleties, irony, satire, exaggerations, and absurdities	X	XX
Recognizes the author's mood, purpose, and point of view	X	XX
Recognizes symbolism, inference, implication in literature	X	XX
Explores personalities in real life through biography and autobiography	X	XX
Sees the relationship between form and content in literature	X	XX
Evaluates books read by using accepted criteria of excellence	X	XX

ATTITUDES

Reading

The Student...

Enjoys enlarging vocabulary through word games and other means by which new meanings are given to familiar words and "fresh" meanings to newly-acquired words

Is ever-watchful of progress as shown by tests, charts, graphs, and self-evaluative criteria

Is eager to learn new and unusual words

Enjoys detailed reading for exact answers

Becomes more conscious of certain types of printing in relationship to emphasis on meaning

Shows an appreciation and a regard for the origins of the English language

Shows a desire to develop comprehension through newly-acquired skills

Makes an effort to improve vocabulary development by noting author's selectivity of words to show differences in meanings

Feels the need for increased facility in the use of new evaluative techniques for growth in reading development

Sees the need for the study of certain roots, prefixes, and suffixes for better understanding of the meanings of new and unfamiliar words

Recognizes the need for continuous study of reading skills

Recognizes the need for increased reading speed by "looking for" definite phrases and key words

Feels that word study in varied learning situations is important

Sees the need for more frequent activities involving oral language

Strives to reach logical conclusions

Makes an effort to recognize the significance of what is read

Strives to acquire a well-rounded reading vocabulary

Literature

The Student...

Is sensitive to American humor and its special characteristics

Takes pleasure in stories in which plot is secondary to characterization

Finds delight in escaping to world of fantasy

Appreciates historical materials as they are related to human values

Welcomes opportunities to discuss ideas introduced to them through literature

Enjoys the various genres of literature

Is conscious of the power of image-making words and expressions

Values poetry for rhythm, beauty of thought, imagery, mood, allusions, and figurative language

EXPLANATION

The State Department of Education is preparing for publication within the year a detailed curriculum guide for the teaching of reading in the secondary schools. It should contain specific assistance to teachers in all areas of reading, teaching, and learning.

In view of this fact, the committee has restricted its efforts to a consideration of significant points in developmental, interpretive, and critical reading, with special emphasis on local practices in independent reading.

Note to subject matter teachers

The committee believes that each teacher should make systematic provision for teaching reading skills important to learning in his subject matter field. Such skills should be dealt with when they are needed in understanding and carrying out an assignment. Thus, the teaching of reading becomes a functional part of the classwork.

DEVELOPMENTAL READING

Because developing competence in reading is the common concern of all teachers, and because conditions of modern life place increasing demands upon every individual to be able to read intelligently, the committee recommends that:

1. Developmental reading effort begin in September in all subject areas and continue throughout the year

2. Methods and materials be adjusted to individual needs because of the wide range of reading ability in any class

3. Because reading skills differ from subject to subject, major aims of the developmental reading stress should be:

    a. Teaching pupils to "shift gears" from one reading situation to another as purpose dictates (based on whether the situation calls for reading for facts, enjoyment, comparison of ideas, etc.)

    b. Emphasizing that improvement in silent reading ability is related to achievement in almost all subjects and that attention to reading and study skills in each subject area is one of the most profitable avenues to improved learning

c. Analyzing the special reading skills required for filling the objectives of the course in question and providing opportunity for practicing these skills

4. Because new and more complex reading demands are made upon students as they progress through school, reading not be thought of as a simple skill, like knitting, which can be mastered at a given point and then applied thereafter, but as a competency which needs direction and help and evaluation constantly.

Major Strands of the Developmental Program in Reading

1. Increasing Word Power

   a. Enlargement of vocabulary by increasing store of words recognizable by sight and sound

   b. Discovery of new meanings in familiar words

   c. Expanding new word knowledge through direct and indirect experience

   d. Utilizing context clues, considering
      (1) mood of selection
      (2) trend of thought
      (3) comparison or contrast
      (4) looking "before and after" new word
      (5) synonym
      (6) appositive
      (7) experience of reader
      (8) association with similar word
      (9) previous contact with different connotation

   e. Refining word perception by improving word attack skills and structural analysis through
      (1) recognition of open (vowel) sounds, closed (consonant) sounds, and blends
      (2) breaking words into affixes and roots
      (3) syllabication

2. Improving reading rate

   a. Control of eye movements

   b. Widening of recognition span

   c. Reading in thought units

   d. Flexibility in speed

3. Refining Comprehension Skills
    a. Precision of recognition
    b. Understanding sentence and paragraph units
    c. Identifying connective words in showing relation of ideas
    d. Awareness of writer's organizational plan
    e. Summarizing
4. Developing Interpretive Ability
    a. Analysis
    b. Implication
    c. Critical evaluation

General Skills in Developmental Reading

The student should be able to...

1. Recognize and pronounce words
2. Engage in oral reading with ease
3. Concentrate while reading
4. Adjust reading speed to various materials
5. Follow polt structure
6. Understand characterization
7. Trace foreshadowing in narration
8. Distinguish fact and opinion
9. Recognize the allegory
10. Comprehend and interpret various materials independently

General Silent Reading Skills

The student should be able to...

1. Follow directions
2. Identify data bearing on a problem or question
3. Comprehend main points or ideas
4. Select details
5. Compare or contrast one idea with another
6. Evaluate or criticize points made
7. Recognize implied meanings
8. Interpret maps, graphs, charts, tables
9. Skim efficiently
10. Realize sensory impressions
11. Follow assertions and detect the subject-verb relationship -- the nucleus of the sentence idea
12. Benefit from paragraph presentation by:
    a. searching for the most concise statement of main thought
    b. observing the presence and function of connecting words
    c. assessing subordinate value to some details and primary values to others
    d. detecting the method of paragraph organization (detail, illustration, reasons, comparison, contrast, argument)
13. Increase his comprehension by:
    a. focusing on guide words
    b. filtering the important from the unimportant
    c. searching for proved conclusions
    d. evaluating the evidence
    e. recognizing inductive and deductive organization

General Skills in Oral Reading

The student should be able to...

1. Read well material that he has prepared in advance
2. Understand the purpose of the selection and reveal his interpretation
3. Apply skills of enunciation, pronunciation, volume, voice control, naturalness to his selection
4. Keep audience interested
5. Read aloud as if he were speaking at his best

Notes to the teacher

If a student is called upon to read prepared material, he has a better chance to:

1. Do well and enjoy the work
2. Understand the meaning of the passage
3. Hold the attention of his listeners
4. Learn the feeling of bringing pleasure to others
5. Appreciate the purpose of the experience

Warning

It is usually unwise to have students "take turns" reading material at sight. Boredom and wasted time for the listeners can be avoided with careful planning and selection of readers. Listening skill practice should go hand in hand with oral reading.

INTERPRETIVE READING

Major Strands of Interpretive Reading

1. Identification of the author's purpose (Samples)
    - a. his desire to reform social conditions
    - b. his desire to awaken citizens to dangers inherent in modern civilization
2. Perception of relationships among ideas
    - a. cause and effect
    - b. chronological sequence
    - c. comparison and contrast
    - d. key words and elaboration
    - e. grouping of related items
    - f. relevancy or irrelevancy
3. Understanding of non-factual language
    - a. metaphorical expression
    - b. idioms
    - c. allusions
    - d. symbols
    - e. abstract words
    - f. paradox
    - g. allegory
4. Drawing inferences and conclusions
    - a. implications of facts, ideas, events
    - b. translating figurative language to literal
    - c. making sound generalizations
    - d. solving of riddles
    - e. forming logical conclusions

5. Evaluating conclusions
    a. testing for substantiation
    b. applying to life situation
    c. re-wording for new meaning

Techniques for Oral Interpretive Reading

1. Practice in reading aloud original material in a way that "brings it alive"
2. Oral reading of prepared selections
3. Choral reading of poems and prose selections
4. Participation in play-reading and acting
5. Memorization and presentation of poems and/or dramatic readings
6. Taping individual and group readings for enjoyment in listening and for evaluation

CRITICAL READING

Major Strands of Critical Reading

1. Understanding of the relationship between language and reality
2. Understanding the function and purpose of language
3. Understanding the problems of semantics
4. Understanding the nature of metaphors
    a. integral aspect of language
    b. means by which words get new meanings
5. Understanding the abstraction process
6. Understanding the use of propaganda techniques

Techniques of Critical Reading

1. Experimentation with parallel construction and parallel thought; with subordinating pattern and subordinate thought; with coordinate pattern and coordinate thoughts

2. Illustrating the difference between "written down" speech and material designed for the written dimension (Is it possible that written and oral speech serve different purposes?)

3. Examining news media, magazines, books for examples of ambiguity in meaning caused by semantics

4. Investigation of figurative language which has become commonplace

5. Defining of ideas concretely that led to an abstraction

6. Analysis of slant, bias, emotionalizing, generalizing, name calling, fact distortion, opinion

GUIDED READING PRACTICES

Following are the procedures and practices to be followed in Orange County in relation to guided reading within the English class or accepted in the English program.

Books for guided reading should be selected from the following sources:

1. School library
2. Lists of books recommended by
    a. English Councils
    b. English departments at individual schools
    c. Parallel reading lists appearing in Florida's state-adopted literature anthologies
    d. Public libraries (recommendations for student reading)
3. Orange County listing in this guide

NOTE

Books selected from other than these sources should have the carefully considered approval of the classroom teacher and the department chairman. In case of uncertainty, the chairman should consult the librarian and the principal.

Selections for class study should be determined with:

1. adherence to the grade level listings in this guide, or
2. the knowledge and approval of the department chairman and the principal

All secondary schools should follow these procedures:

1. Each school shall determine its own individual requirements for guided reading as to number of books read.
2. Each school should set up an evaluation system for guided reading, IF SO DESIRED. Such a grading system should take into consideration the ability levels of students (slow, average, advanced) whether or not the school has a three track program.
3. No child should fail SOLELY for failure to meet outside reading requirements.
4. Guided reading practices approved by the English department should be followed by each English teacher.
5. THE CUMULATIVE READING RECORD adopted by the Division of Instruction shall be kept up-to-date. The department chairman is responsible for storage and distribution of record forms. Folders go to seniors upon graduation.

NOTE

Any problem arising about the propriety of a book should be referred to the department chairman, who will be helped by the administration in passing the problem to the Orange County Reviewing Committee.

TEACHER'S GUIDE
CUMULATIVE READING RECORD[1]

NATURE

The Cumulative Reading Record is a folder for the student's reporting of his independent reading. It provides the simplest and best method of supplying a motivated check on the growth in a student's personal taste over the years and collects for the teacher invaluable data as to the individual's reading habits.

INTENDED USE

The record will be initiated as the child enters seventh grade and will follow his reading progress through senior high school. It should function not only as a record but as an efficient tool for the teacher in stimulation and guidance of students' "required" and leisure reading.

GENERAL SUGGESTIONS FOR USE OF THE RECORD

The suggestions set down here are stated dogmatically in order to save space and time. You should, of course, discard any that do not fit your personality and situation.

1. Discuss the folder and its purpose with students before they make the first entries. Emphasize the efficiency of the device in recording their reading experiences and their expected growth in literary taste.

2. The students should be encouraged to report all the books they read, not just those selected in relation to their classwork. Assure them that no one will be "marked down" because some of the books are light or silly. (You can help a youngster best if you know what he reads for free choice.)

   Separate sheets for listing of additional books may easily be prepared and slipped into the folder, should the student run out of writing space on the record.

---

[1] Adapted from NCTE guide.

3. Arrange to keep the folders in a classroom file, and have the reports written during class time. Advantages of this placement are the following:

    a. Accessibility for student recording and/or filing

    b. Ease of reference for teacher

    c. Availability for conferences with students

    d. Safety and cleanliness of folders

    e. Readiness with which folders may be transferred to other teachers the following year

4. Look for the following kinds of information:

    a. Is the student reading as mature books as should be expected of one with his ability?

    b. Is he enjoying a variety of books, or is he sticking too much to a special type?

    c. Is he apparently more impressed by the number of books he can list than he is by the suitability?

5. Utilize the information from the record for individual conferences with students, preferably during class time. Have the folder in hand for reference as you discuss with the student how he may improve his oral or written book reviews. (Be sure to avoid any hint of an inquisition; create an atmosphere which invites effective planning together for the student's benefit.)

    Scheduled conferences, perhaps two or three a day, are often effective. The student can prepare for the appointment by having his folder and his ideas in readiness.

6. If "grades" for outside reading are expected in your school, determine the mark not by number of difficulty of books read, but by evaluating the insight shown by the student and by any apparent progress in the quality and amount of reading done.

GRADE LEVEL LISTS OF LITERATURE SELECTIONS FOR CLASS STUDY

The committee acknowledges the extreme difficulty of achieving agreement about "the best" selections for a particular grade level. All 250 teachers of English in Orange County would probably respond with 250 different lists of books to be taught. On the other hand, the request most frequently made of the committee was that some policy be formulated about certain books being "reserved" for class study at given grades. Advantages of such categorizing are obvious: it would establish a minimum standard for grades seven through twelve, would help in more effective articulation, and would assist students who transfer within the county.

In this endeavor we confess to the greatest degree of arbitrariness. However, the choices have been made after many hours of considering national trends, student interests, and tested excellence. As would be expected, the selections in the adopted textbooks have been given priority for a common literary experience. Other works have been reserved for each grade level, the teacher choosing those which classroom time and student abilities will permit. The term "reserving" is interpreted as meaning that, concerning class study, these selections are to be used only at the specified grade level.

One asterisk has been used to indicate those books which are particularly useful for slower readers, two asterisks for those particularly useful for more able readers.

It would be hoped that the teacher will strongly recommend for independent reading those remaining grade selections which time will not allow for class study.

SEVENTH GRADE

Textbook Material

Dickens, Charles   A Christmas Carol

Irving, Washington   "Rip Van Winkle"

Longfellow, Henry Wadsworth   "Paul Revere's Ride"

Noyes, Alfred   "The Highwayman"

Novels and Plays

Clemens, Samuel   The Adventures of Tom Sawyer

Davies, Valentine   Miracle on Thirty-Fourth Street**

Gipson, Fred   Old Yeller*

Kjelgaard, Jim   Big Red*

Lamb, Charles   Tales from Shakespeare

Meader, Stephen   Everglades Adventure*

O'Hara, Mary   My Friend Flicka

Shakespeare, William   A Midsummer Night's Dream

Spyri, Johanna   Heidi*

Wyss, Johann   Swiss Family Robinson**

EIGHTH GRADE

Textbook Material

Hale, Edward Everett   "The Man Without a Country"

Irving, Washington   "Legend of Sleepy Hollow"

Longfellow, Henry Wadsworth   "Evangeline"

Novels and Plays

Bagnold, Enid   National Velvet*

Clemens, Samuel   Prince and the Pauper

Cooper, James F.   Last of the Mohicans**

Forbes, Esther   Johnny Tremain**

Frank, Anne   Diary of a Young Girl

Hammett, Evelyn   I, Priscilla*

London, Jack   Call of the Wild*

Scott, Sir Walter   Ivanhoe**

Shakespeare, William

(1) Twelfth Night

(2) The Tempest

Stevenson, Robert Lewis   Treasure Island*

NINTH GRADE

Textbook Material

Dickens, Charles

(1) Great Expectations

(2) David Copperfield

Hall and Middlemass   "The Valiant"

Homer   The Odyssey

Stuart, Jesse   The Thread That Runs So True

West, Jessamyn   Cress Delahanty

Novels and Plays

Anderson, Marian   My Lord, What a Morning

Ferber, Edna

(1) Show Boat**

(2) So Big**

(3) Cimarron**

Forbes, Kathryn

(1) I Remember Mama

(2) Mama's Bank Account

Hudson, W.H. Green Mansions**

Knight, Eric Lassie Come Home**

Lindbergh, Charles We*

O'Dell, Scott Island of the Blue Dolphins*

Richter, Conrad Light in the Forest

Sandburg, Carl Abe Lincoln Grows Up

Schaeffer, Jack Shane*

Shakespeare, William

(1) As You Like It

(2) Taming of the Shrew

TENTH GRADE

Textbook Material

Eliot George Silas Marner

Rogers and Hammerstein The King and I

Shakespeare, William Julius Caesar

Tennyson, Alfred Lord "Idylls of the King"

Novels and Plays

Dickens, Charles A Tale of Two Cities**

Hemingway, Ernest The Old Man and the Sea*

Kennedy, John Profiles of Courage

Kipling, Rudyard Kim*

Lederer and Burdick The Ugly American*

Lee, Harper To Kill a Mockingbird

Nordhoff and Hall The Bounty Trilogy

Rostrand, Edmund *Cyrano de Bergerac*

Shakespeare, William *Romeo and Juliet*

Steinbeck, John *The Pearl*

Stevenson, Robert L. *Dr. Jekyll and Mr. Hyde*

Washington, Booker T. *Up From Slavery*

ELEVENTH GRADE

Textbook Material

Wilder, Thornton *Our Town*

Novels and Plays

Benét, Stephen Vincent *John Brown's Body*

Cather, Willa *My Antonia**

Clark, Walter *The Ox-Bow Incident*

Clemens, Samuel *Adventures of Huckleberry Finn*

Crane, Stephen *Red Badge of Courage***

Hawthorne, Nathaniel *The Scarlet Letter***

Hemingway, Ernest

(1) *A Farewell to Arms***

(2) *The Sun Also Rises***

James, Henry *Turn of the Screw***

Miller, Arthur

(1) *Death of a Salesman***

(2) *The Crucible*

Piersall, James *Fear Strikes Out**

Shakespeare, William

(1) Antony and Cleopatra

(2) The Merchant of Venice

Steinbeck, John The Moon is Down*

Wharton, Edith Ethan Frome

Wouk, Herman

(1) The Caine Mutiny

(2) The Caine Mutiny Court Martial

Wright, Richard Native Son

TWELFTH GRADE

Textbook Material

Barrie, Sir James "An Old Lady Shows Her Medals"

Shakespeare, William Macbeth

Shaw, George Bernard Pygamalion

Synge, John Millington "Riders to the Sea"

Novels and Plays

Conrad, Joseph

(1) The Secret Sharer**

(2) Heart of Darkness**

(3) Lord Jim**

Forster, E.M. Passage to India**

Graziano, Rocky Somebody Up There Likes Me*

Hardy, Thomas

(1) Return of the Native**

(2) Tress of the D'Urbervilles**

Hilton, James The Lost Horizon*

Ibsen, Henrik A Doll's House

Joyce, James

(1) Portrait of the Artist as a Young Man**

(2) The Dead**

Maugham, W. Somerset Of Human Bondage

Paton, Alan Cry the Beloved Country

Remarque, Erich All Quiet on the Western Front

Shakespeare, William Hamlet

Shelley, Mary Frankenstein*

Sophocles Oedipus Rex**

Waters, Ethel His Eye is on the Sparrow*

Wilde, Oscar Picture of Dorian Gray

Williams, Tennessee The Glass Menagerie

INDEPENDENT READING

By no means is the following list of recommended selections for individual reading complete in any degree. It is at best a skeleton framework of choices considered appealing to teen-agers as well as constructive in their young lives.

The committee values immensely the following sources as the most reliable aids in knowing of appropriate selections for eager readers:

A Basic Book Collection for High Schools (ALA)

A Basic Book Collection for Junior High Schools (ALA)

A List of Books for Retarded Readers (NCTE)

Books for You, 9-12 (NCTE)

Reading Ladders for Human Relations (American Council)

Reading List for College-Bound High School Students (NCTE)

Your Reading, 7-9 (NCTE)

Not listed but regarded as excellent are numerous selections in the Negro Literature Unit.

FICTION

Alcott, Louisa May   Little Women

Algren, Nelson   The Man with the Golden Arm

Asch, Sholem

- (1) The Prophet
- (2) The Apostle
- (3) The Nazarene

Austen, Jane   Pride and Prejudice

Barrie, James   The Little Minister

Beckett, Samuel

- (1) Molloy
- (2) Malone Dies
- (3) The Unnamable

Beerbohm, Max   Zuleika Dobson

Bellamy, Edward   Looking Backward

Bennett, Arnold   The Old Wives' Tale

Blackmore, R.D.   Lorna Doone

Brecht, Bertolt   Threepenny Novel

Bromfield, Louis   The Green Bay Tree

Bronte, Charlotte   Jane Eyre

Bronte, Emily   Wuthering Heights

Buck, Pearl

(1) The Good Earth

(2) The Big Wave

Burnett, Frances H.   The Secret Garden

Butler, Samuel   The Way of All Flesh

Camus, Alfred

(1) The Plague

(2) The Rebel

(3) The Stranger

Carroll, Lewis   Alice in Wonderland

Cary, Joyce   The Horse's Mouth

Cather, Willa

(1) My Antonia

(2) Death of the Archbishop

Churchill, Winston

(1) The Crisis

(2) Richard Carvell

Collette   Gigi

Collins, Wilkie

(1) The Moonstone

(2) The Woman in White

Conrad, Joseph   Lord Jim

Cooper, James Fenimore

(1) The Deerslayer

(2) The Last of the Mohicans

(3) The Spy

Costain, Thomas

(1) The Silver Chalice

(2) Black Rose

Crane, Stephen Maggie: A Girl of the Streets

Cronin, A.J.

(1) Keys to the Kingdom

(2) The Citadel

(3) The Green Years

Daly, Maureen Seventeenth Summer

Dickens, Charles

(1) Oliver Twist

(2) Pickwick Papers

Dos Passos, John U.S.A.

Dostoevski, Fedor

(1) The Brothers Karamazov

(2) The Idiot

Douglas, Lloyd

(1) Magnificent Obsession

(2) The Robe

(3) Big Fisherman

Doyle, A. Conan The Adventures of Sherlock Holmes

Dreiser, Theodore An American Tragedy

Drury, Alan

(1) Advise and Consent

(2) Shade of Difference

Du Maurier, George

(1) Peter Ibbetson

(2) Rebecca

(3) The Scapegoat

Dumas, Alexandre

(1) The Count of Monte Cristo

(2) The Three Musketeers

Durrell, Lawrence

(1) Justine

(2) Balthazar

(3) Bitter Lemons

(4) White Eagles Over Serbia

Edmonds, Walter Drums Along the Mohawk

Eliot, George (Mary Ann Evans)

(1) Adam Bede

(2) The Mill on the Floss

Ellison, Ralph The Invisible Man

Fast, Howard April Morning

Faulkner, William

(1) Absalom! Absalom!

(2) As I Lay Dying

(3) The Sound and the Fury

(4) Intruder in the Dust

Ferber, Edna Giant

Field, Rachel All This and Heaven, Too

Fisher, Dorothy Canfield   The Deepening Stream

Fitzgerald, F. Scott

- (1) The Great Gatsby
- (2) Tender is the Night

Flaubert, Gustave   Madame Bovary

Forster, E.M.   The Longest Journey

Fox, John Jr.   The Little Shepherd of Kingdom Come

France, Anatole

- (1) Penguin Island
- (2) Revolt of the Angels
- (3) The Crime of Sylvestre Bonnard

Frank, Pat   Alas Babylon

Friedman, Benedict   Mrs. Mike

Galsworthy, John   The Forsyte Saga

Goldsmith, Oliver   The Vicar of Wakefield

Greene, Graham   The Heart of the Matter

Guareschi, Giovanni   Don Camillo and His Flock

Hardy, Thomas   The Mayor of Casterbridge

Hawthorne, Nathaniel

- (1) The House of the Seven Gables
- (2) The Marble Faun

Hemingway, Ernest   For Whom the Bell Tolls

Hersey, John

- (1) A Bell for Adano
- (2) The Wall
- (3) Hiroshima
- (4) Single Pebble

Hilton, James Good-bye, Mr. Chips

Hough, Emerson The Covered Wagon

Howells, William Dean

- (1) A Modern Instance
- (2) The Rise of Silas Lapham

Hudson, W.H. Green Mansions

Hugo, Victor

- (1) The Hunchback of Notre Dame
- (2) Les Miserables

Huxley, Aldous

- (1) Brave New World
- (2) Point Counter Point

Innes, H. The Wreck of the Mary Deare

Isherwood, Christopher The Berlin Stories

James, Henry

- (1) The Ambassadors
- (2) The American
- (3) Daisy Miller
- (4) Washington Square

Joyce, James

- (1) Ulysses
- (2) The Dead

Kafka, Franz The Trial

Kingsley, Charles Westward, Ho!

Kipling, Rudyard

(1) *Light That Failed*

(2) *Captains Courageous*

(3) *Kim*

Koestler, Arthur *Darkness at Noon*

Lagerkvist, Par *Barabbas*

Lagerlof, Selma

(1) *The Story of Gosta*

(2) *Berling*

Lewis, Sinclair

(1) *Arrowsmith*

(2) *Babbitt*

(3) *Main Street*

(4) *Kingsblood Royal*

London, Jack

(1) *Martin Eden*

(2) *The Sea-Wolf*

(3) *Burning Daylight*

(4) *Mutiny of the Elsinore*

Mann, Thomas *The Magic Mountain*

Marquand, John P.

(1) *The Late George Apley*

(2) *The Point of No Return*

Maugham, W. Somerset *Summing Up*

McCullers, Carson

(1) The Heart is a Lonely Hunter

(2) The Ballad of the Sad Cafe

(3) Member of the Wedding

Melville, Herman

(1) Billy Budd, Foretopman

(2) Moby Dick

(3) Omoo

(4) Typee

Meredith, George

(1) The Egoist

(2) The Ordeal of Richard Feverel

Mitchell, Margaret Gone with the Wind

Norris, Frank

(1) The Octopus

(2) The Pit

O'Flaherty, Liam The Informer

Orwell, George Animal Farm

Pasternak, Boris Doctor Zhivago

Paton, Alan Tales from a Troubled Land

Patton, Frances Good Morning, Miss Dove

Pease, Howard

(1) Hurricane Weather

(2) Shanghai Passage

Porter, Katherine Anne Pale Horse, Pale Rider

Proust, Marcel

(1) Remembrance of Things Past

(2) Swann's Way

Rand, Ayn

(1) We the Living

(2) Anthem

Reade, Charles The Cloister and the Hearth

Remarque, Erich Maria Arch of Triumph

Roberts, Kenneth

(1) Northwest Passage

(2) Arundel

Rousseau, Jean-Jacques Emile

Sabatini, Rafael

(1) Captain Blood

(2) The Carolinian

Saroyan, William The Human Comedy

Scott, Sir Walter

(1) Kenilworth

(2) Quentin Durward

Sender, Ramon The King and the Queen

Shute, Nevil

(1) Round the Bend

(2) On the Beach

Sienkiewiez, Henryk Quo Vadis?

Sinclair, Upton The Jungle

Smith, Betty   A Tree Grows in Brooklyn

Snow, C.P.

- (1) The Conscience of the Rich
- (2) The Masters

Steinbeck, John   The Grapes of Wrath

Sterne, Laurence   Tristram Shandy

Stevenson, Robert Louis

- (1) Kidnapped
- (2) Black Arrow

Stoker, Bram   Dracula

Stowe, Harriet Beecher   Uncle Tom's Cabin

Street, James

- (1) The Gauntlet
- (2) O Promised Land

Struther, Jan   Mrs. Miniver

Tarkington, Booth

- (1) Penrod
- (2) Alice Adams
- (3) Seventeen
- (4) The Magnificent Ambersons

Thackeray, W.P.   Vanity Fair

Tolstoi, Leo

- (1) War and Peace
- (2) Anna Karenina

Trollope, Anthony   The Warden

Turgenev, Ivan   Fathers and Sons

Twain, Mark (Samuel Langhorne Clemens)

- (1) Pudd'nhead Wilson
- (2) Connecticut Yankee in King Arthur's Court

Verne, Jules

- (1) Around the World in Eighty Days
- (2) 20,000 Leagues under the Sea
- (3) The Mysterious Island

Voltaire, Francois Marie Arouet de   Candide

Waltari, Mika T.   The Egyptian

Warren, Robert Penn   All the King's Men

Waugh, Evelyn   A Handful of Dust

Wells, H.G.   The War of the Worlds

Werfel, Franz

- (1) The Forty Days of Musa Dagh
- (2) The Song of Bernadette

Wharton, Edith   Age of Innocence

Wilder, Thornton   The Bridge of San Luis Rey

Wister, Owen   The Virginian

Wolfe, Thomas

- (1) Look Homeward, Angel
- (2) You Can't Go Home Again

Woolf, Virginia   To the Lighthouse

Wouk, Herman   Marjorie Morningstar

Wren, P.C.   Beau Geste

Zweig, Arnold   The Case of Sergeant Grischa

NON-FICTION

Addams, Jane   Twenty Years at Hull House

Addison, Joseph   Sir Roger de Coverly Papers

Anderson, A.M.

  (1) Wild Bill Hickok*

  (2) Alec Majors*

Andrews, Roy Chapman   All About Dinosaurs*

Bacon, Francis

  (1) Essays

  (2) The New Atlantis

Baity, Elizabeth   America Before Men

Barnett, Lincoln   The Universe and Dr. Einstein

Baruch, Bernard   Baruch: My Own Story

Bauer, Marion   How Music Grew

Beals, Frank

  (1) Chief Black Hawk*

  (2) Buffalo Bill*

  (3) Davy Crockett*

Beard, Charles   The Presidents in American History

Beard, Charles and Mary   Rise of American Civilization

Berrill, Jacquelyn   Albert Sweitzer - Man of Mercy

Boswell, James   Life of Samuel Johnson

Bowen, Catherine   Yankee from Olympus

Braddon, Russell   The White Mouse

Brickhill, Paul *Reach for the Sky*

Buck, Frank *Jungle Animals*

Buck, Pearl

- (1) *The Child Who Never Was*
- (2) *My Several Worlds*

Burlingame, Roger *Scientists Behind the Inventors**

Burns, James M. *Roosevelt: The Lion and the Fox*

Burt, Olive *Boy Wizard**

Byrd, Richard *Alone*

Byrnes, Thomas *All My Darlings*

Caiden, Martin

- (1) *Vanguard!*
- (2) *Spaceport, U.S.A.*

Carson, Rachel

- (1) *The Edge of the Sea*
- (2) *The Sea Around Us*
- (3) *The Silent Spring*

Chambers, Peggy *A Doctor Alone*

Chickering, William *Within the Sound of These Waves*

Chrystie, Frances *Pets**

Churchill, Sir Winston *The Second World War*

Chute, Marchette *Ben Jonson of Westminister*

Commager, Henry *The Great Proclamation*

Cowles, Virginia *The Era and the Man*

Crawford, Marion *The Little Princesses*

Cronin, A.J. Adventures in Two Worlds

Curie, Eve Madame Curie

DeKruif, Paul Microbe Hunters

Dana, Richard Two Years Before the Mast

Daugherty, Sonia Ten Brave Men

Day, Clarence Life With Father

Ditmars, Raymond Strange Animals I Have Known

Dooley, Tom The Night They Burned the Mountain

Eberle, Irmengarde Modern Medical Discoveries

Eichelberger, Clark UN: The First Fifteen Years

Eisenberg, Philip Why We Act As We Do

Emerson, Ralph Waldo Essays

Fine, Benjamin 1,000,000 Delinquents

Flesch, Rudolf How To Write, Speak and Think More Effectively

Franklin, Benjamin Autobiography

Freeman, Douglas Lee of Virginia

Gardner, Helen Art Through the Ages

Gibbon, Edward The History of the Decline and Fall of the Roman Empire

Gibson, Althea I Always Wanted To Be Somebody

Gilbreth, Frank Jr. and Carey, Ernestine Gilbreth

(1) Bells on Their Toes

(2) Cheaper By the Dozen

Gould, Jean That Dunbar Boy: The Story of America's Famous Negro Poet

Graham, Frank Lou Gehrig: A Quiet Hero

Graham, Shirley

(1) Story of Phyllis Wheatley

(2) Your Most Humble Servant

Gunther, John

(1) Inside Europe Today

(2) Inside Russia Today

(3) Death Be Not Proud

Hatch, Alden George Patton, General in Spurs

Heiser, Victor George American Doctor's Odyssey

Hersey, John Hiroshima

Herzog, Maurice Annapurna

Heuvelmans, Bernard On the Track of Unknown Animals*

Heyerdahl, Thor

(1) Kon-Tiki

(2) Aku-Aku

Higgins, Helen Stephen Foster, Boy Minstrel*

Hirsh, Selma The Fears Men Live By

Hogben, Lancelot The Wonderful World of Mathematics

Holt, Rackham George Washington Carver

Hoover, J. Edgar Masters of Deceit

Howe, Jane Amelia Earhart, Kansas Girl*

Hubler, Richard Lou Gehrig: Iron Horse of Baseball*

Hunt, Sir John Conquest of Everest

Irvin, Margaret

(1) Young Bess*

(2) Elizabeth, Captive Princess*

Jackson, Shirley Life Among the Savages

Keller, Helen The Story of My Life

Kerns, William H. The Silent Continent

Ketchum, Richard What Is Democracy?

Kugelmass, Joseph Ralph J. Bunche: Fighter for Peace

LaFarge, John The Manner Is Ordinary

Laird, Helene The Tree of Language

Landon, Margaret Anna and the King of Siam

Lawson, Ted Thirty Seconds Over Tokyo

Leacock, Stephen Laugh With Leacock

Ley, Willy Rockets, Missiles and Space Travel

Lindbergh, Charles The Spirit of St. Louis

Lord, Walter A Night To Remember

Lovelace, Delos Knute Rockne of Notre Dame

Lucas, Jannette Man's First Million Years

MacDonald, Betty The Egg and I

Martin, Betty Miracle at Carville

Mason, Cora Socrates

McKenney, Ruth Far, Far From Home

McWilliams, Carey Brothers Under the Skin

Menninger, William Blueprint for Teen Age Living

Moody, Ralph Little Britches

Oursler, Fulton Father Flanagan of Boys Town

Paine, Albert Bigelow Girl in White Armor

Parkman, Francis Oregon Trail

Plato

(1) The Republic

(2) The Dialogues of Plato

Plutarch Lives

Purdy, Claire Lee He Heard America Sing: The Story of Stephen Foster

Queuvell, Marjorie Everyday Living in Prehistoric Times*

Ravielli, Anthony An Adventure in Geometry

Ripley, Elizabeth Leonardo Da Vinci*

Rossiter, Clinton The American Presidency

Rourke, Constance Audubon

Sandburg, Carl

(1) Abraham Lincoln: The Prairie Years

(2) Abraham Lincoln: The War Years

(3) Prairie Town Boy

Schoor, Gene

(1) The Jim Thorpe Story - America's Greatest Athlete

(2) Roy Campanella - Man of Courage

Schweitzer, Albert Religion and Modern Civilization

Scroggins, Margaret Edge of Danger

Sevareid, Eric Not So Wild A Dream

Severn, Bill and Sue Let's Give A Show

Shapiro, Milton Jackie Robinson of the Brooklyn Dodgers

Shippen, Katherine Passage to America

Shirer, William Rise and Fall of the Third Reich

Silverman, Milton   Magic in a Bottle

Skinner, Cornelia Otis   Our Hearts Were Young and Gay

Smith, Elsdon   Story of Our Names

Snow, Dorothea

- (1) Eli Whitney, Boy Mechanic*
- (2) John Paul Jones, Salt-Water Boy*

Steffens, Lincoln

- (1) Autobiography
- (2) Boy on Horseback

Sterne, Emma   Mary McLeod Bethune

Stewart, Sidney   Give Us This Day

Strachey, Lytton   Queen Victoria

Strode, Hudson   Jefferson Davis: American Patriot 1808-1861

Tannehill, Ivan Ray   The Hurricane Hunters*

Teale, Edwin Way   Adventures in Nature

Thoreau, Henry David   Walden

Trevor-Roper, Hugh   The Last Days of Hitler

Tunis, John   Go Team Go

Twain, Mark   Life on the Mississippi

Waite, Helen   How Do I Love Thee?

Wells, H.G.   Outline of History

White, Anne   Lost Worlds: Adventure in Archaelogy

White, William Allen   Autobiography of William Allen White

Whyte, W.A.   The Organization Man

Widdemer, Mabel   Peter Stuyvesant*

Wilder, Laura *Little Town on the Prairie*

Wilson, Edmund *Scrolls from the Dead Sea*

Wong, Jade Snow *Fifth Chinese Daughter*

Woodbury, David *Let Erma Do It: The Full Story of Automation*

Yates, Elizabeth *Amos Fortune**

Zaharias, Mildred (Babe) *The Babe Zahrias Story*

Zarchy, Harry *Using Electronics: A Book of Things To Make*

DRAMA

Anderson, Maxwell

- (1) *Elizabeth the Queen*
- (2) *Lost in the Stars*
- (3) *Winterset*

Bagnold, Enid *The Chalk Garden*

Barret, Clark *Fires at Valley Forge*

Barrie, James

- (1) *The Will*
- (2) *Peter Pan**

Chekhov, Anton *The Cherry Orchard*

Connelly, Marc *The Green Pastures*

Davies, Mary Carolyn *The Slave With Two Faces*

Eliot, T.S. *Murder in the Cathedral*

Ferris, Walter *Death Takes a Holiday*

Glaspell, Susan *Trifles*

Goethe, Johann *Faust*

Goldsmith, Oliver   She Stoops To Conquer

Goodman, Kenneth   Dust of the Road

Gregory, Lady   Spreading the News*

Hansberry, Lorraine   A Raisin in the Sun

Hart, Moss   You Can't Take It With You*

Hellman, Lillian   The Little Foxes

Howard, Sidney

(1) The Late Christopher Bean

(2) The Silver Cord

Ibsen, Henrik

(1) Hedda Gabler

(2) The Wild Duck

Jeffers, Robinson   Medea

Kelly, George

(1) Craig's Wife

(2) Finders Keepers

Lindsay, Howard and Crouse, Russell   Life With Father*

Miller, Arthur   All My Sons

Miller, Helen Louise   Homework

O'Neill, Eugene

(1) Ah, Wilderness

(2) The Hairy Ape

(3) The Emperor Jones

(4) Beyond the Horizon

(5) Long Day's Journey into Night

Otler, Marie and Dawley, Eloise   The Apple of Discord

Patrick, John

- (1) The Hasty Heart
- (2) Teahouse of the August Moon*

Peabody, Josephine   The Piper

Rattigan, Terence   The Winslow Boy

Shakespeare, William   King Lear

Shaw, George Bernard

- (1) Arms and the Man
- (2) Saint Joan

Sheridan, Richard   The School for Scandal

Sheriff, J.C.   Journey's End

Sherwood, Robert   Abe Lincoln in Illinois

Sophocles   Antigone

Tompkins, Frank   Sham

Van Druten, John   I Remember Mama*

White, Charlotte   The Wooden Horse

Wilde, Oscar   The Importance of Being Earnest

Wilder, Thornton   The Skin of Our Teeth

Williams, Emlyn   The Corn is Green

SHORT STORIES

Aesop   The Fables of Aesop*

Anderson, Hans Christian

- (1) The Nightingale*
- (2) Anderson's Fairy Tales*

Anderson, Sherwood

(1) I'm A Fool

(2) Stolen Day

Benet, Stephen Vincent By the Waters of Babylon

Bjornstjerne, Bjornson The Brothers

Cather, Willa Paul's Case

Checkhov, Anton The Bet*

Coates, Robert The Need

Conrad, Joseph The Lagoon

Cozzens, James Success Story

de Maupassant, Guy Piece of String*

DeKruip, Paul Walter Reed (non-fiction)

Douglas, William O. Climb to Victory

Faulkner, William

(1) Barn Burning

(2) Man Will Prevail

Ferber, Edna The Fast

Freeman, Mary E. Wilkins The Revolt of Mother

Gale, Zona Bill's Little Girl

Galsworthy, John Quality

Gill, Richard The Ten-Dollar Bill

Hawthorne, Nathaniel

(1) The Great Stone Face

(2) Ethan Brand

Hemingway, Ernest

(1) A Day's Wait

(2) A Clean, Well-Lighted Place

Heyert, Murray The New Kid

Hughes, Langston One Friday Morning

Jacobs, William The Monkey's Paw

Joyce, James Araby

Kantor, Mackinlay The Boy in the Dark

Lardner, Ring Haircut

Lewis, Sinclair Land

Mansfield, Katherine A Cup of Tea

Maugham, Somerset Salvatore

McNeely, Marian The Horse

Munro, H.H.

(1) The Interlopers*

(2) The Open Window

Payne, Lucille Prelude

Poe, Edgar A.

(1) The Cask of Amontillado

(2) Descent into the Maelstrom

(3) The Masque of the Red Death

(4) The Fall of the House of Usher

Porter, William Sidney (O. Henry) The Gift of the Magi

Rawlings, Marjorie A Mother in Mannville*

Saroyan, William Five Ripe Pears

Schorer, Mark The Dead Dog

Steele, Wilbur Footfalls

Stuart, Jesse As Ye Sow, So Shall Ye Reap

Suchow, Ruth The Man of the Family

Thurber, James The Macbeth Murder Mystery

Tracey, D. Most Valuable Player*

Twain, Mark Baker's Bluejay Yarn*

Waller, L. The Restless Ones

Walpole, Hugh The Ruby Glass

Wilde, Oscar The Canterville Ghost

Williams, Jesse Lynch Not Wanted

Wise, William Glory in Bridgeville

Wolfe, Thomas Circus at Dawn

Zeveig, Stefan The Runaway

POETRY

Adams, F.P.

(1) Innocent Merriment ed.

(2) The Melancholy Lute

Adshead, Duff An Inheritance of Poetry

Aiken, Conrad ed. A Comprehensive Anthology of American Poetry

Arbuthnot, May Hill ed. Time for Poetry

Armour, Richard

(1) Nights With Armour

(2) Light Armour

Benet, Rosemary and Stephen Vincent A Book of Americans

Benet, Stephen Vincent

(1) John Brown's Body

(2) Selected Works of Stephen Vincent Benet

Blair, Chandler eds. Approaches to Poetry

Boni, Lloyd eds. Fireside Book of Folksongs

Bontemps, Arna ed. Golden Slippers

Chiardi, John Mid-Century Poets

Coffin, Charles ed. The Major Poets: English and American

Connell, Catherine ed. Love Poems Old and New

Cooper, Alice ed. Poems for Today

Cooper, Charles W. Preface to Poetry

Daly, T.A. A Little Book of American Humorous Verse

__________ McAroni Ballads

Davis, Mary Gould ed. The Girl's Book of Verse

De la Mare, Walter Stuff and Nonsense

Dickinson, Emily Poems for Youth

Dolph, E.A. ed. Sound Off

Drinkwater and Benet Twentieth Century Poetry

Eliot, T.S. The Complete Poems and Plays of T.S. Eliot

Felleman, Hazel ed. Best Loved Poems of the American People

Ferris, Helen Love's Enchantment

Field, Rachel

(1) Points East

(2) Poems of Childhood

Fish, H.D. The Boy's Book of Verse

Frey, Hugo ed. America Sings

Frost, Robert

- (1) Come In and Other Poems
- (2) North of Boston
- (3) Poems
- (4) Complete Poems of Robert Frost

Gibbons, Oliphant ed. A Book of Poems

Gillis, Benet eds. Poems for Modern Youth

Gordon, King eds. Verse of Our Day

Gould, Coyne eds. Young Voices

Guiterman, Arthur

- (1) I Sing the Pioneer
- (2) The Laughing Muse
- (3) Lyric Laughter

Huber, Miriam B. ed.

- (1) Story and Verse for Children
- (2) The Poetry Book, 7 & 8

Huffard, Carlisle, Ferris My Poetry Book

Hohn, Max T. Stories in Verse

Humphries, Rolfe ed. New Poems by American Poets

Ives, Burl The Burl Ives Song Book

Johnson, James W. ed.

- (1) The Book of American Negro Poetry
- (2) God's Trombones

Kilmer, Joyce *Trees and Other Poems*

Kipling, Rudyard *Songs for Youth*

Lear, Edward *Complete Nonsense Book*

Lieberman, Elias ed. *Poems for Enjoyment*

Lindsay, Vachel *Collected Poems*

Longfellow, Henry W. *Tales of a Wayside Inn*

Mackenzie, R.C. ed. *Best Loved Poems*

Masefield, John

(1) *Saltwater Poems and Ballads*

(2) *Poems*

Masters, Edgar Lee

(1) *Songs and Satires*

(2) *Spoon River Anthology*

Matthiessen, F.O. ed. *The Oxford Book of Modern Verse*

McCord, David T. ed.

(1) *What Cheer*

(2) *The Pocket Book of Humorous Verse*

McNeil, Horace J. ed. *Poems for a Machine Age*

Millay, Edna St. Vincent

(1) *Poems Selected for Young People*

(2) *Renascence and Other Poems*

(3) *The Harp-Weaver and Other Poems*

(4) *The Buck in the Snow*

Monroe, Henderson eds. *The New Poetry*

Morley, Christopher *Chimney Smoke*

Nash, Ogden

  (1) Selected Verse

  (2) Parents Keep Out

  (3) Poems for Youngerly Readers

Noyes, Alfred   Forty Singing Seamen

Overstreet, Bonaro   Hands Laid Upon the Wind

Parker, Elinor ed.   100 Story Poems

Plotz, Helen R.

  (1) Imagination's Other Place

  (2) Untune the Sky

  (3) Poems of Science and Mathematics

Rittenhouse, Jessie

  (1) The Little Book of American Poets

  (2) The Little Book of Modern Verse

Rodman, Selden

  (1) A New Anthology of Modern Poetry

  (2) 100 American Poems

  (3) 100 Modern Poems

Sandberg, Carl

  (1) Complete Poems

  (2) The People, Yes

  (3) The American Songbag ed.

  (4) Chicago Poems

  (5) Cornhuskers

Service, Robert   The Complete Poems of Robert Service

Smith, Arthur James M. Book of Canadian Poetry

Smith, Janet Adam ed. The Faber Book of Children's Verse.

Stevenson, Burton E.

(1) American History in Verse, for Boys and Girls

(2) The Home Book of Modern Verse

(3) The Home Book of Verse

(4) The Home Book of Verse for Young Folks

Teasdale, Sara

(1) Flame and Shadow

(2) Collected Poems

(3) Love Songs

Thompson, Blanche J. More Silver Pennies

Thorn, Alice G. ed. Singing Words

Todd, Higginson eds. Emily Dickinson Poems

Tristram Coffin, Robert P. Collected Poems

Untermeyer, Louis ed.

(1) The Magic Circle

(2) Forms of Poetry

(3) Modern American Poetry

(4) Modern British Poetry

(5) The Road Not Taken

(6) The Pocket Book of American Poems from the Colonial Period to the Present Day

(7) The Pocket Book of Story Poems

(8) This Singing World

(9) The New Modern American and British Poetry

(10) Yesterday and Today

(11) A Treasury of Great Poems

Van Doren, Lapolla eds. The Junior Anthology of World Poetry

Wells, Carolyn Book of Humorous Verse

White, E.B. and K.S. A Subtreasury of American Humor

Wiggins, Smith Golden Numbers

Williams, Oscar ed.

(1) A Little Treasury of Modern Poetry

(2) The New Pocket Anthology of American Verse from Colonial Days to the Present

Withers, Carl ed. The Penguin Book of Sonnets

Woolcott, Alexander ed. As You Were

Wylie, Elinor Collected Poems of Elinor Wylie

BOOK REVIEWING IDEAS

Independent reading is essential in promoting reading interests and in providing for individual tastes and capacities, but there is a growing conviction that such experience should be less and less the casual "outside" required reading of so many books each semester. Many teachers believe that the outside individual reading phase should be as carefully planned as the in-class, intensive phase of the literature program.[1]

---

[1] English in Florida Secondary Schools, Tallahassee: State Department of Education, (See pages 14 ff for additional ideas)

Provision should be made for oral or written reporting on the reading done individually. Following are some ways to avert the hated traditional "book report."

1. Inspire students to avoid the preparation of a summary of the setting, plot, characters, climax, conclusions of the book.

2. Suggest covering one or more of the following approaches in written or oral discussion:

    a. What was the principal conflict? Between what two forces? What caused it? What was the resolution?

    b. What persons should read this book? Why? What makes you think it would have value for them?

    c. What was the setting? What influence did the setting have on the characters? On the plot? Did it really make a difference?

    d. Give a word picture of one of the influential characters. Include physical, emotional, mental, moral traits. How did characters change during experiences in the book?

    e. What kind of person wrote the book? Does he reveal himself in the writing? How? What is his personality (style) as an author?

    f. To what extent were you entertained by your reading? What values did you find besides entertainment? Give examples.

    g. How did the book add to your knowledge of people, places, events? In other words, how are you richer than before?

    h. Was the story about individuals and their problems only, or was there a social struggle, a universal struggle of man involved? Explain with examples.

It is often advantageous to develop with the class an instrument for use by teachers and/or students in evaluating oral book reviews. A sample of such a sheet follows.

ORAL BOOK REVIEW RATING SHEET

Student's Name______________________________ Evaluation______________

Book Title______________________________ Author______________________

Evaluate the total review according to the following code:

A - 5 pts.	B - 4 pts.	C - 3 pts.	D - 2 pts.	E - 1 pt.
(Excellent)	(Good)	(Fair)	(Poor)	(Needs much Work)

Suggestion: Give number as rating on each question. Average for total score.

1. Does he establish and keep contact with his listeners? __________
2. Does he use his notes only for occasional reference? __________
3. Does he appear poised? __________
4. Is he enthusiastic and interested? __________

Style

5. Is his introduction appealing? __________
6. Does he say exactly what he means? __________
7. Does he show evidence of preparation? __________

Organization

8. Does the speaker have an introduction, a body, a conclusion? __________
9. Is the material given in a logical sequence? __________

Content

10. Does the reviewer show thorough understanding of the selection? __________
11. Is he well-informed about the author? __________

THE ENGLISH TEACHER AND THE LIBRARIAN

Without the library, learning might possibly become decadent, static, or even petrified. In actuality, it is

the hub of learning
the center of research
the haven for zestful reading
the new horizon for current ideas
the core of curricular materials
the heart of extended activities

The school library can

foster an interest in study under ideal conditions
familiarize students with the tools of research
provide for individual differences in maturity and ability
provide reading guidance and intellectual stimulation
supply needed materials when motivation is highest
provide guidance in listening and viewing
serve as a link with the public library

The good library is not the province of any single person or group of persons; it results from the combined efforts of many people guided by a skilled librarian. The function of this specialist is to coordinate the use of instructional materials with the curriculum goals of the teachers within the school.

The role of the librarian -- as this committee sees it -- appears to be:

to help individual students use the library more efficiently for pleasure reading and for research reading

to aid students or teachers in their quest for knowledge

to help teachers plan units of study which can be taught more effectively through library resources

to order books which have been suggested by English teachers

to inform the English teachers of the arrival of new and exciting materials

The role of the English teacher in his use of the library is:

to keep informed of the materials and books available in or through the library to plan with the librarian well in advance of the teaching of a unit which involves the use of the library

to ask the librarian's help in finding materials which will help him to teach a particular unit of work

to seek the aid of the librarian in recommending to students books with which he is not familiar

to give to the librarian lists of books and materials which the teacher would like ordered through the library

to inform the librarian of the type of work he will be doing when he visits the library

to be responsible for the behavior of his students

WE BELIEVE...

The period spent in the library should be made into a valuable learning situation for teacher and students. This venture should never be made without adequate planning on the part of both. If the trip to the library has purpose, it will become an excellent teaching practice. Some periods in the library may be just for browsing, but even these should be planned. REMEMBER: the period spent in the library is part of the teaching week.

"The scope of knowledge has become too vast to be covered extensively within the boundaries of classroom instruction, superior though that instruction may be. Through the school library, these boundaries can be extended immeasurably in all areas of knowledge and in all forms of creative expression, and the means provided to meet and stimulate the many interests, appreciations, and curiosities of youth."[1]

LIBRARY CONCEPTS

Students need to know...

how titles are arranged in the card catalogue

how books are arranged on the shelves

how dictionaries, encyclopedias, and other reference books in the library may be found and used what information is contained on the catalogue cards

---

[1] "Standards for School Library Programs," English Journal, October, 1960, p. 4.

the difference between a table of contents and an index

the value of the use of the Reader's Guide and World Almanac

LIBRARY COMPETENCIES AND SKILLS

The skills of using books and libraries are often included in reading instruction. Any assumption that most students will somehow "catch" this kind of knowledge is unwarranted. Often the librarian will provide the actual lessons. The teacher may cooperate, planning the periods in the library and reinforcing the lessons with filmstrips, movies, and continued practice. Generally, the answer to "How can I follow through in the teaching of the uses of the library?" might be found in specific chapters of state-adopted language textbooks.

TECHNIQUES AND PROCEDURES

1. From time to time remind students of the function and usefulness of the title page, foreword, table of contents, chapter headings, glossary, and index.

2. Point out the help to be gained from format -- significance of italics, different sizes of type to indicate parallelism and subordination, and the use of boldface type.

3. Teach skills in the use of the library catalogue and the Reader's Guide to Periodical Literature through teacher-made or student-made problems -- e.g., "Where can you find information about skin-diving?"

4. Prepare specific questions answered in various reference books; allow students to use indexes and tables of contents to find the answers.

5. Permit students to have browsing periods in which they

    a. spend five minutes with a single book

    b. spend periods with different types of books

    c. receive library instruction

    d. suggest and receive suggestions about books

    e. confer individually with teacher

6. Encourage students to put on the bulletin board reviews, pictures, and newspaper clippings referring to books.

7. Read brief, carefully selected exerpts from a book to motivate young readers to read it themselves.

VARIOUS APPROACHES TO LITERATURE

Van Dyke defines literature as "consisting of those writings which interpret the meaning of nature and life in words of clearness and power, touched with the personality of the author, in artistic forms of permanent interest." However, "Discussions of literature should frequently center around human motivation -- why characters acted as they did and in what ways the students would have reacted differently."[1]

The sound approaches to teaching are those emphasing experience rather than the facts surrounding literary works. Ultimately the teacher's basic competency is more likely to determine his effectiveness than any method of organization; yet certain kinds of units appear to be appropriate for particular groups.

This committee feels that while there are several basic arrangements for the teaching of literature, the maturity level and material must be determining factors in the choice of the most effective arrangement for each group of students. Arrangement by theme and around students' experiences has been most satisfactory in the seventh, eighth, ninth, and tenth grades. Arrangement by types and by chronology appears better suited to students in the eleventh and twelfth grades. This is not to say, however, that no material can be effectively presented thematically to juniors and seniors.

The committee would like to call attention to such materials as the comparative study series published by Noble and Noble.[2] We feel that through the use of such materials as these, an effective teaching situation may be created.

The Literature Sampler of SRA and the Scholastic Literature Units (thematic) published by Scholastic Book Services should not be overlooked in considering ways of putting life into a literature program.

We are listing on the following pages four basic approaches, showing the strong and weak characteristics of each. The chart comes from The Teaching of High School English by J.N. Hook, pages 135-136.

---

[1] Dwight L. Burton, "Teaching Literature to Our Youth Today," English Journal, XLIV (May, 1955), 274.

[2] See references at end of this discussion for list.

Arrangement By Chronology (Chronological)

Pros	Cons
1. Chronology, since it follows the calendar, affords the most orderly plan of procedure.	1. Learning to enjoy literature is much more important than learning who wrote what when.
2. Students learn the pattern of development of literature.	2. The literature that students usually find least interesting is presented first.
3. Students learn some of the relationships between literature and history.	3. When time runs short, modern literature is likely to be neglected.
4. Students do not stay with one type long enough to become bored with it.	4. Sometimes the chronological course in literature degenerates into a course in literary history.

Arrangement By Type (Genre)

1. Students learn to distinguish literary forms.	1. It does students little good to be able to identify a type of literature.
2. Comparison of work of different authors who used the same medium is facilitated.	2. Too much stress is put upon distinctions which are not always clear cut (e.g. between short story and essay, or novelette and novel).
3. Students learn how writing of each type has changed.	3. Students acquire no ideas of whole pattern of development of literature.
4. Students who like one type may be stimulated to further reading in that type.	4. If too much time is devoted to a type which some students dislike, that part of the course is a desert for them.
5. It is easy to combine this arrangement with some other.	5. The selections often have no continuity or similarity other than being of the same type.

Arrangement By Unit and Themes (Thematic)

Pros	Cons
1. The reading is related to general topics (adventure, science, etc.) in which the students are usually interested.	1. Sometimes selections are chosen not because of their quality but because they pertain to the theme.
2. Selections from different countries may be introduced in the same unit.	2. Students acquire no idea of the whole pattern of development of literature.
3. Students do not stay with one type long enough to become bored with it.	3. Some students may not be interested in the general topic of the unit.
4. Students may readily be stimulated to do additional reading on a topic that they enjoy.	4. Regular use of this arrangement becomes tiresome.
5. Differences in authors' points of view may be studied.	5. There is danger that sociology and history may be stressed too much, literature too little.

Arrangement Around Student Experiences

1. This arrangement emphasizes not the literature, but the experiences that students can obtain with and through literature.	1. The material may sometimes be of inferior quality.
2. Students' problems may be the focus; thus students get help in regulating their own lives.	2. Only unusually competent teachers generally succeed with this arrangement.
3. Students are urged to do more independent reading than in other arrangements.	3. Independent work is difficult to grade.
4. Individual differences create less of a problem in this arrangement than in others.	4. Students' laziness often makes independent work slipshod.
	5. Students acquire no whole pattern of development of literature.

Whatever you decide is the best approach for you to use, IT IS TEACHING THE LANGUAGE THAT COUNTS.

GENERAL REFERENCES

Hook, J.N., The Teaching of High School English, New York: The Ronald Press Company, 1959, pp. 127-148.

Loban, Ryan, Squire, Teaching Language and Literature, New York: Harcourt, Brace and World, Inc., 1961.

Wertenbaker, Thomas J. Jr., "Thoughts on Chronology and Theme in American Literature," The English Journal, Volume III, No. 1, January, 1963.

A REFERENCE LIST FOR TEACHERS

Noble & Noble, Comparative Classics Series (Grades 7-12), 67 Irving Place, New York 3, New York.

7th - Robinson Crusoe
The Raft
"Rime of the Ancient Mariner"

8th - Midsummer Night's Dream
Berkeley Square

9th - Julius Caesar
Elizabeth the Queen

10th - Silas Marner
The Pearl

11th - Comparative Essays, Past and Present

12th - A Tale of Two Cities
The Moon is Down

Hamlet and Other Tragedies Old and New

Romeo and Juliet
Cyrano de Bergerac

NEGRO LITERATURE

ORIENTATION

We do not intend here to present an exhaustive program in Negro literature, but rather to give a skeletal format for the purpose of enrichment and as an insight into the literary achievements of the American Negro writer.

THE NEGRO IN AMERICAN LITERATURE

A people may become great by many means, but there seems to be only one way in which greatness is recognized and acknowledged. The final measure of the greatness of all peoples may be the quantity and quality of the literature and art they have produced. The status of the Negro in the United States, likewise, may be more a question of national mental attitude toward his race than of actual inability to produce art forms. Probably nothing will do more to change that mental attitude and raise the status of the Negro than a demonstration of intellectual power through the production of literature and art.

Is there a likelihood that the American Negro will be able to do this? There is strong evidence that he possesses the innate powers. He has the emotional endowment, the originality and artistic conception, and -- what is more -- the power to create that which has universal appeal and influence.

This power of the Negro to absorb the national spirit from the soil and create something artistic and original, which at the same time, possesses the note of universal appeal, may be ascribed to a remarkable racial gift of adaptability. Some say that it is more than adaptability; they say that it is a transfusive quality.

In spite of the conflicts and setbacks confronting the Negro, he has accomplished much in pure literature. The list of those writers who have done so is surprising in its length; the quality of the achievement is impressive.

The curriculum writing team invites all teachers to consider the enrichment opportunities inherent in the material that follows.

PERIODS OF NEGRO LITERATURE

1. The 18th century writer -- Phyllis Wheatley
    - a. Poet
    - b. Novelist
    - c. "A Hymn to the Evening"
2. A 19th century writer -- Fredrick Douglass
    - a. Oratory
    - b. Autobiography
    - c. Journalism
3. The Age of the Souls of Black Folk
    - a. Paul Laurence Dunbar
        - (1) The first poet from the Negro race to show a combined mastery over poetic material and poetic technique, to reveal intimate literary distinction in what he wrote and to maintain a high level of performance.
        - (2) Works
            - (a) "Introduction to Lyrics of Lonely Life"
            - (b) "When MaLindy Sings"
            - (c) "With Joyful Hearts We Sing"
    - b. James Weldon Johnson
        - (1) "The Creation" from God's Trombones
        - (2) An Autobiography of an Ex-Colored Man
        - (3) "With Joyful Hearts We Sing"
    - c. Booker T. Washington -- Up From Slavery[1]
    - d. William DuBois -- The Souls of Black Folks
    - e. Charles Waddell Chestnutt
        - (1) House Behind the Cedars
        - (2) Marrow of Tradition

---

[1] Translated into 70 different languages.

4. The Harlem Renaissance

- a. Jessie Fausett
    - (1) There Is Confusion
    - (2) Comedy, American Style
- b. Dubose Heyward
    - (1) Porgy
    - (2) Mamba's Daughters
- c. Walter White -- The Fire in the Flint
- d. Rudolph Fisher -- Walls of Jericho
- e. T.S. Stribling[1]
    - (1) Birthright
    - (2) The Store, The Forge, Unfinished Cathedral (trilogy)
- f. Claude McKay -- Home to Harlem
- g. Countee Cullen -- One Way to Heaven
- h. Langston Hughes
    - (1) Weary Blues
    - (2) The Dreamkeeper
    - (3) Not Without Laughter
    - (4) "The Negro Speaks of Rivers"
- i. Owen Dodson -- Boy at the Window
- j. Arna Bontemps
    - (1) Black Thunder
    - (2) God Sends Sunday
- k. Zora Neale Thurston
    - (1) Folklorist; trained anthropologist
    - (2) Works
        - (a) Of Mules and Men, a collection of Florida folk tales
        - (b) Their Eyes Were Watching God[2]
- l. Hodding Carter -- Winds of Fear[3]

---

[1] Caucasian writer who wrote on and about the Negro

[2] Setting in Eatonville, Florida

[3] Caucasian who wrote on and about the Negro

m. Robert Ardrey -- World's Beginning

n. William Gardnier Smith -- The Last of the Conquerors

o. Richard Wright
   (1) Native Son
   (2) Uncle Tom's Children
   (3) The Outsider

5. Contemporary period

a. Ralph Ellison -- Invisible Man

b. Frank Yerby -- Foxes of Harrow

c. Ann Petrey -- The Street

d. Williard Motley -- Knock on Any Door

e. Gwendolyn Brooks
   (1) Annie Allen (volume)
   (2) Maud Martha

f. James Baldwin
   (1) The Fire Next Time
   (2) Notes from a Native Son
   (3) Nobody Knows My Name
   (4) Go Tell It on the Mountain

Unit Study - Grade Eleven

"The Creation"

1. Motivation Ideas[1]

a. Have students recognize the fact that the poem is a sermon - not written in crude, grotesque dialect.

b. Encourage students to browse through copies of God's Trombones to discover what topics other than "The Creation" are covered.

---

[1] Found in textbook. Outline based in part on Lois Miller's article in November, 1963, issue of English Journal.

c. Have pupils understand that poem is not dialectal in that it is neither sad nor comical; it is one of great dignity and depth.

d. Have pupils read poem aloud.

2. Aspects of Study and Discussion

   a. The attempt to explain the eternal mystery of creation
      (1) Scientific approach
         (a) Have discussion on and about the creation as related by scientists
         (b) Have students try to explain man's origin and the world's
      (2) Author's approach
         (a) Lead students in reaching solution of mystery: God
         (b) Have students read the first chapters of Genesis as background
         (c) Have pupils read lines to show that back of creation is God

   b. The novel concept of God's loneliness
      (1) Have discussions on man's loneliness; adolescent loneliness
      (2) Have contrast of man's loneliness with that of God's as portrayed in poem
      (3) Have pupils read lines to show God's loneliness
      (4) Have pupils read lines to show God's tenderness as he fashions man

   c. The lively action of poem
      (1) Poem of verbs
         (a) Colorful imagery contained in poem's action words
         (b) Shows God doing the same thing that man does
         (c) Action takes place in a cosmic setting (Man has not stepped out on space)
      (2) Have students read lines to show action in the poem

   d. Poem gives opportunity for pupils to wonder about man and his varied "rises" and "falls" -- "Did God do the right thing?" (Pupils will find great opportunity to take issue with the above statement or others like it.)

   e. Poem is good example of the use of free verse
      (1) Students can be led to see how the irregular number of phrasal units to each line gives a rhythm of thought rather than a rhythm of form

      (2) Students can see how the use of free verse is especially appropriate for the process of creation, which, is Johnson's account, did not proceed by a set, precise pattern, but came about with the grandiose gestures of a God who reached and rolled, and hurled and flung!

        (3) Students can see that free verse is right for this sermon because its deliverer is an orator -- a dramatic actor

        (4) Students can see that the deliverer's tempo changes often for
            (a) effect
            (b) grandeur
            (c) simplicity

3. Suggested ways of presenting poem

    a. Dramatization
        (1) Speaking
        (2) Pantomimes

    b. Speech
        (1) Speaking choirs
        (2) Taping of choral reading

GENERAL REFERENCES

Brawley, Benjamin, Early Negro American Writers, North Carolina: University of North Carolina Press, 1935.

Butcher, Margaret Just, The Negro in American Culture, New York: Knopf Inc., 1956.

Frazier, Edward Franklin, The Negro in the United States, New York: The Macmillan Company, 1958.

Hill, Herbert, Soon One Morning, New York: The Macmillan Company, 1963.

Johnson, James Weldon, The Book of Negro Poetry, New York: Harcourt, Brace and World, Inc., 1922.

Kerlin, Robert Thomas, Negro Poets and Their Poems, Washington: Associated Publishers, 1935.

NOTE OF EXPLANATION ABOUT
THE SEQUENCE FOR LITERARY TERMS

It would seem that after a six or seven year exposure to classroom analysis, students should use certain literary terms with some degree of accuracy. Specific ones have been cited below for the different grade levels, unfortunately with some unavoidable arbitrary action by the committee, with the idea of eliminating repetition, over-extension, or neglect.

HOWEVER,

it must be remembered that the greatest classroom enemy, boredom, can come if literary terms become an obsession in the curriculum. In truth, neither form nor content has any real value in itself; both become meaningful only when they contribute to the satisfaction and enjoyment of the pupils.

SUGGESTED SEQUENCE FOR TEA

Short Stories	Novel	Poetry
sensing simple mood and setting; learning to follow plot of chonronological development; evaluating "genuineness" of persons in story and recognizing external clues of characters	experiencing humor as puns, satire, and exaggeration, experiencing understanding of themselves and their peers through reading teen-age problem novels (empathy)	appreciating rhythm, mood, guage; distinguishing the and the narrative poem
understanding characterization as developed by action, dialogue, and direct description; recognizing use of dialects and levels of usage to show character	learning vocabulary of the writer: plot, conflict, climax, narration, fiction, non–fiction, prose, poetry	developing concept of imag ures of speech, such as si discovering values of all poeia, and personification
learning to appreciate stories in which plot is secondary to characterization; recognizing foreshadowing to create mood and suspense; learning to grasp such terms as theme, cause and effect, point of view, surprise ending	understanding more elements of the novel: exposition, first person narrative, author's intent symbolism; seeing the inter–relatedness of setting, plot, and character	learning that poetry has pa in stanza, meter, poetic couplet, and quatrain, stu poems: the lyric, narrative sonnet, continuing study o learned in grade eight
understanding action is more psychological than physical; seeing the various kinds of conflict; recognizing more than one theme; grasping the flashback technique rather than the straight chronological; becoming acquainted with the omniscient point of view	understanding irony, inference, motivation, third person point of view, satire, romanticism, realism, diction, parable denounement	increasing knowledge of f becoming familiar with mo poet: allegory, synecdoche monologue, blank verse, epic, triolet, quintet, cinqu verse parody
applying to specific instances such concepts as internal conflict, universality, local color, ambivalence	learning more vocabulary of the novel: stream of consciousness, free association, atmosphere, naturalism, expressionism, humanism, classicism, neo-classicism, prologue and epilogue, existentialism	extending terms to hyp tonomy, apostrophe, fee poetry, heroic couplet, Shakespearean and Italian half rhyme poetic licens
having knowledge of such concepts as multiple point of view, multiple level of character, frame story	understanding the ideological bases of the modern novel (Freud, Darwin, Bergson, etc.); becoming acquainted with author techniques to achieve complexity	understanding the prosod sary explication of ass comparative study of the

TEACHING OF LITERARY TERMS

	Drama	Non–Fiction
ood, and figurative lan- the ballad, the limerick, n		
imagery; recognizing fig- as simile and metaphor; f alliteration, onomato- ation		reading and understanding the non–plot form as different from fiction
as pattern, as evidenced etic foot, rhyme scheme, studying other kinds of rative, haiku, epic, and dy of figures of speech t	studying the simple structure of the play: setting, character, the plot of rising and falling action, comedy and tragedy, willing suspense of disbelief, protagonist and antagonist	gaining a speaking acquaintance with such divisions of N F as personal experiences, biography, autobiography, essay, article, etc.
of figurative language; n more vocabulary of the doche, allusion, dramatic rse, assonance, literary cinquain, symbolism, free	increasing dramatic vocabulary to such terms as tragic flaw, round and flat characters, isolation of the hero, farce, melodrama, agent, soliloquy, aside, anachronism, and vicarious experiences	grasping the range of the essay form as extending from the formal, informal, descriptive, to critical
hyperbole, imagism, me- feet, meter, dramatic let, Spenserian stanza, lian sonnet, internal and cense, poetic justice	accumulating use of terms as catharsis, metamorphosis, distortion for emphasis, unity, internal and external movement	learning the approaches possible in biography and the different purposes; becoming aware of the effects of idolatry or enmity upon interpretation
osodical elements neces- assigned poems and for he sonnet	using such critical terms as marque, myth–magic–mystery, inevitability, identification	transferring knowledge of description, definition, analysis, comparison, and contrast, and evaluation to actual practice

TECHNIQUES AND PROCEDURES

Seventh Grade

Fiction and Non-Fiction

1. Toward the end of a year encourage students to list books recommended for future classes; e.g., a seventh grade group may select "Ten Books Too Good for Seventh Graders To Miss."

2. Select students to prepare a bulletin board display including their photographs, their favorite books, and special recommendations.

3. Introduce junior high students to new books through playing "musical books." Place a variety of unfamiliar books on tables throughout the room. Have a phonograph available. Urge students to skim through a book until the music stops, then exchange the book for another. Permit three or four minutes for each skimming and four or five exchanges as a maximum. At the end of the experience divide students into small groups and ask each individual to describe the most interesting book that he has seen. Permit individuals to "sign out" books immediately after this activity. (This should motivate reluctant students.)

4. Try to direct attention to stories and books by the use of interesting charts and other graphic displays - for example, a pocket chart on which each child has a pocket to file a separate card for each book read, including a brief review that may be examined by others.

*5. Have students maintain "pie charts" of their reading in their notebooks. The circular pie is sliced into sections for various kinds of literature - adventure stories, poetry, science books, etc. When a pupil finishes reading a book, he pastes a star in the appropriate section and writes a brief summary of the book in his notebook. A glance at this chart shows the individual and the teacher whether he is reading many types of literature or is concentrating on only one or two types.

6. Introduction to fiction

    a. To help students learn to analyze the plot of the story, tell them before they read it that an author frequently uses the plot to reveal HOW A CHARACTER SOLVED A PROBLEM.

    b. Stories of outdoor adventure and stories of strong conflict generally use problem-solving in the plot. Characters will generally accomplish their purposes - solve their problems.

- c. Four Kinds of Problem Plots
  - (1) Use of a weapon -- "Ghost of the Lagoon"
  - (2) Use of courage -- "Bells of Freedom"
  - (3) Use of a special or unnatural capacity -- myths, legends, fantasies
  - (4) Use of ingenuity -- Adventures of Tom Sawyer
- d. Questions
  - (1) What is the problem presented in the story?
  - (2) Which character solves it?
  - (3) How does he do it?

Poetry

1. Invite accomplished guest readers to read poetry to the class.

2. Engage the class in choral readings of poems with dialogue or antiphonal passages.

   a. "Who Has Seen the Wind" -- Christina Rossetti

   b. "Ballad of the Oysterman" -- Oliver Wendell Holmes

   c. "The Song of the Mad Prince" -- Walter de la Mare

**3. Make students aware of myth influence in "brand names" by having them observe the following:

   a. Mercury automobiles

   b. Atlas tires

   c. Jupiter and Thor missiles

   d. Venus pencils

4. Read a short, descriptive poem to students; ask them to draw something they "see" in it. If some of them say that they can't draw, let them write a word picture.

5. Read to the class Eleanor Farjeon's poem:

POETRY

What is Poetry? Who knows?
Not the rose, but the scent of the rose;
Not the sky, but the light of the sky;
Not the fly, but the gleam of the fly;
Not the sea, but the sound of the sea;
Not myself, but what makes me
See, hear, and feel something that prose
Cannot: and what it is, who knows?

Ask the class to state Eleanor Farjeon's idea of what poetry is in a single sentence. Stimulate interest by asking students to recall a poem they have read or learned and enjoyed. Discuss poems by:

a. What was the poem about?

b. How did it make you feel?

c. Can you remember what it was that gave you that feeling?

Tell students that they will learn in this unit how a poet uses the sounds of certain words, the rhythm of the lines, and rhyme to create a feeling or picture for the reader. Ask students to be ready to use their imaginations.

6. Develop the unit by the reading of poems from their anthologies, poetry books, magazines, any of the teacher's sources. Choose poems that are full of action, fun, rhythm, and within the understanding of a seventh grader. Help students to enjoy poetry, and to develop a greater appreciation for the form and content of the poems.

CERTAIN BASIC PROCEDURES FOR THE TEACHER

1. Establish a purpose for reading the poem. Introductory notes often help the teacher. The purpose can be sheer enjoyment. Through introductory notes the teacher can carry on a discussion so that the meaning of the poem has meaning in the lives of the class.

2. Build interest and provide background. Some of the aids to motivation are tales of personal experiences, records, filmstrips, related stories and poems, slides, pictures, newspaper and magazine articles and clippings.

3. Read the selection. Help students read poetry well. Poems can be made vivid by dramatic reading; the voice by tone and inflection can show many emotions; the voice can create mood by rate of speech, pitch, and emphasis. Mood can also be created through facial expressions.

4. Guide the discussion. Develop lively questions that stimulate creative thinking rather than reporting unimportant details. Explain unfamiliar concepts, detect students' difficulties, and try to gain insight into students' behavior. Try to stimulate (through their thorough enjoyment of the unit) extended reading activities.

5. Provide for individual differences. Adapt material to ability levels. Stress appreciation in slow groups. A measure of success will be their reading poetry on their own.

6. Avoid:

    a. Forced memorizing

    b. "Sissy" poems for the reluctant boys

    c. Too much analysis at this level

    d. Overdoing the moral tone (but be sure there is understanding of the poem's language)

    e. Systematic study of a poet

    f. Poetry of adult tastes

7. Embrace:

    a. Poems that fit the needs, interests, and maturity levels of the groups

    b. The reading of poetry ALOUD

    c. Poems that reach students' emotions

    d. Poems that transform everyday living by means of melody, rhyme, imagination, understanding into a delightful experience

    e. Talking and discussing with your pupils poetry

    f. Re-reading the poem

    g. Choral reading for active rhythmic poems (not singsong)

    h. Poems that the boys like (girls probably will)

    i. Suggestions from class for ways to read the poem

    j. Other activities:
        (1) Poetry recordings
        (2) Making individual or class anthologies
        (3) Poetry displays and designing of poetry broadsides

(4) Original poems
(5) Illustrations (painting, pastel, India ink, wood carving, soap carving, charcoal, papier-mache, wire illustrations from magazines)
(6) Putting poems to music
(7) Friday, poetry - sharing day

8. Help your students at this level to have the following understandings:

    a. The poet creates a picture by the use of carefully chosen sound words, the rhythm, and the form of his poem.

    b. The form is the manner in which it is written.

    c. Metrical verse has a definite pattern of rhythm and rhyme.

    d. Poems that have irregular lines and do not rhyme are free verse.

    e. In a good poem the sound and meaning blend together.

    f. If you understand music you will see that a poem is similar with some syllables accented more than others. This accent is in a pattern.

    g. Rhythm helps the meaning. Short galloping lines give a feeling of speedy motion; long, drawn out lines may make the reader sad; swinging, gay lines convey happiness and merriment.

EVALUATE AND STRENGTHEN UNDERSTANDINGS

1. Review a certain number of the poems by having students:

    a. Tell what picture each selection brings to mind

    b. Tell what mood or feeling of the poem created

    c. Repeat words, sounds, lines, or rhythms that helped in this understanding and which have stayed by them

2. Discuss learnings from single suggested activities

3. Ask how many really like poetry. Ask what thing or quality in particular made them like the selection or selections they did.

Eighth Grade

*1. Students enjoy making up rebus stories. Have them select an interesting section from their reading and make a poster with pictures for certain words. Each student may show his and ask the pupils to substitute words for pictures.

*2. Ask students to find and record graphic, descriptive phrases in their reading. Suggest they have at least one descriptive word and one naming word in the phrase. Example: thick, irregular folds. In a second list have the students substitute another noun for the one in the preceding phrase. Example: thick, irregular wrinkles.

*3. Telling the story again is good practice for slow students. Ask students to recall a certain selection and state the main ideas. List the ideas suggested by the students on the chalkboard. Let the class decide which ideas are essential to the sequence of the story. Also, do the ideas cover all that is needed to tell the story well? Have a student retell the story using the class-compiled list of essential ideas.

After oral practice in this, ask students to use this skill in written practice. (In some groups the teacher might have to suggest the story to be discussed.)

4. Have students think of a possible situation from their reading in which they might like to send a telegram to one of the characters in the story.

   a. Discuss the situation

   b. List on the board the vital points of the situation

   c. Discuss the need or purpose of the telegram

Direct the students to write the telegrams of not more than fifteen words to one of the story's characters explaining the situation. Post the best and most original on the bulletin board.

*5. The teacher can aid slow students in finding main ideas by an "Idea Hunt." Make an introductory remark about hunters in general. Suggest that the pupils become hunters and track down the ideas that you have written on the board. Choose a story, list the main ideas - perhaps in jumbled order for capable classes - put Page at the top of a second column and Paragraph at the top of a third column. Start your class on the hunt. This might be done by two teams in spelling bee fashion, or it may be a writing assignment.

6. Encourage students to produce puppet plays based on stories they have read. To minimize the effort involved in puppet construction, some teachers keep stock puppets available for students to redecorate or teach students to use paper bags for puppets or shadow plays. Experience in dramatization is fruitful when students have examined the characters and literary situations with care and attempt to reproduce these faithfully.

**7. Have students explore the structural development of a fictional selection by following descriptive terms applied to one or more chief characters. The following descriptive terms have been applied to Johnny Tremain. (Students) Indicate those which you consider to be desirable qualities by marking plus (+); mark those which seem negative by minus (-); for those characteristics which seem neither positive nor negative, mark zero (0); draw a line through any words which do not seem to apply. After reviewing your judgments, describe a passage from the novel which reveals both admirable and regrettable characteristics of the boy.

____ awkward
____ aloof
____ ambition
____ changeable
____ conventional
____ courageous
____ deliberate
____ energetic
____ honest
____ intelligent
____ insensitive
____ ingenious
____ mischievous
____ masculine
____ methodical
____ opinionated
____ obliging
____ etc.

8. Have students discuss familiar signs and symbols that are important in communicating ideas in everyday life - legends on maps, road signs, the symbols and signs used in advertising. A bulletin board display might prove enjoyable.

9. Encourage the reading and reporting of stories of Western adventure by developing a Western mural. For each story read, a student may add an appropriate symbol to the mural (cactus, horse, tombstone, etc.) on which is written the title and author of the selection and a one-sentence summary of the story.

APPROACH TO "THE GREAT STONE FACE" - HAWTHORNE

Prepare students for the kind of story they are to read. Discuss parables, morality plays, and folk-tales. Lead class to realize that stories sometimes emphasize mood and theme at the expense of plot and character.

General questions for discussion can help students see that idea and theme are crucial to this classic.

1. Is Nature able to influence man?
2. Why are so many people easily misled by wealth, power, and leaders who stir up others by emotional appeal?
3. Can an unschooled man become profoundly wise without leaving his own backyard?
4. Are the "great" usually genuinely humble and modest?

After reading the story, have students go back over these questions and see what fodder they have obtained for their cannons.

Pay attention to the character types.

1. Which characters are similar to their types today?
2. Are the character types exaggerated? Is there justification for this?
3. What is your idea of a rich man? Does it coincide with Hawthorne's?

Audio-visual materials can enrich this study.

1. Pictures of the White Mountain area (post card of the Old Man of the Mountain)
2. Study of rock formations (if available)
3. Filmstrip
4. Record
5. Student drawings of the three character types

Study of Nathaniel Hawthorne - a filmstrip is available. Particular attention should be paid to understanding Hawthorne's Puritan background and tradition; his interest in superstition, folklore, and fable.

GENERAL QUESTIONS

1. What is the theme in "The Great Stone Face"? How does it affect the movement and development of the story?
2. What are some of the ways authors produce humor? What method does Hawthorne use? Find examples of ironic humor in the story. How does the humor affect the tone of the story?

3. Why does Hawthorne impress upon his readers that one cannot see the "Great Stone Face" if he gets too close to it? Is this geographically true? Why? Do you know a proverb to express this idea? Can you apply this proverb to your experiences?

4. What is the similarity in the background of the four men? How does their background differ from Ernest's? What is the moral truth shown in this difference? How do people over-estimate their greatness in considering this element in their background?

5. Why did Hawthorne tell us only of the outcome of Gathergold's life and not the others?

EVALUATION

Discuss with the class ways in which this story has helped them to understand people.

Ask the class to comment on the value of the audio-visual aids.

Ask the students for suggestions to make the study of the story more vital to the next class to study it.

*APPROACH TO BUILDING INTEREST AND MOTIVATION FOR READING

The classroom atmosphere and attitude should exude the love of literature. Book collections, book posters, book lists, displays of book jackets, student book reviews add to the atmosphere. The teacher's enthusiasm is largely the builder of a zestful attitude on the part of the pupils.

Motivation by the teacher may be by reading a short story of an adolescent. Discussion of the teen-age problem and the solution involved will demonstrate to students that books serve their needs and personal interests. (A suggested story is "Brace Yourself") The ensuing discussion may help them to see light on their own problems.

After the discussion of the story, the teacher may talk about the display of books in this category. Let the students examine the books, read the reviews, look at the jackets -- and a certain feeling of "belonging" will prevail. This should stimulate extended reading on the unit.

*APPROACH TO SHOW STUDENTS THE DEPENDENCE OF SCHOOL SUCCESS ON READING

Have each student give a complete account of his reading activities for the day. Tell students to leave no reading experience out - from reading the name on the cereal box, to street signs, automobile identifications, notices, menus, baseball scores, and numerous other reading experiences.

Slow learners suddenly realize their dependence on reading. Challenge your students to a non-reading day, in a world where no printed symbols exist. The following discussion is most enlightening. This is the launching pad for the nature and various purposes for reading.

Ninth Grade

Fiction, Non-Fiction, and Drama

***1. Provide for the sharing of reactions to books by encouraging pupils to read aloud brief, interesting excerpts. Preparation is necessary for such oral interpretations. Arrange for readings to be presented informally in small groups with the "best" reading from each group selected for presentation to the entire class.**

2. Ask students to record in their notebooks significant qualities revealing some facets of character in *Great Expectations* (or in any other novel read). When a number of these have been identified, a review of them will aid students to see changes in characters.

****3. A procedure similar to the following gives some help in judging the impact of instruction on the growth of appreciation. Early in the semester ask students to write a paragraph:**

> **The best television play I've seen recently is ________________________. I choose it as the best because......**

Long enough after completing the study of plays (so it will have no direct connection to dramatic literature) repeat the assignment, asking for an additional paragraph:

> **The worst television play I've seen recently is ________________________. I choose it as the worst because......**

The reasons given in each case will be more significant than the choice of play.

Poetry

1. For choral reading have students read poems with refrain.
    - a. "Jesse James" -- William Rose Benet
    - b. "Pioneers! O Pioneers" -- Walt Whitman
    - c. "The Wind" -- Robert Louis Stevenson
2. For choral reading have students read poems effective in various arrangements.
    - a. "April Rain Song" -- Langston Hughes
    - b. "African Dance" -- Langston Hughes
    - c. "Jazz Fantasia" -- Carl Sandburg
    - d. "I Hear America Singing" -- Walt Whitman
3. Have students prepare their favorite poems and read them aloud in small groups. Then each group selects a poem read effectively; all members of each group search for a musical recording that will provide the perfect background for a reading of the chosen poem -- e.g., instrumental version of "Nobody Knows the Trouble I've Seen" for "Mother to Son."

    The following day, with the help of several boys as technicians, the six or seven effective poems are read aloud before the class while the musical recordings are played quietly in the background.
4. Alert students to the poetical devices used daily in countless speeches, ads, and greeting cards. A homework assignment could be to bring five or ten examples of metaphors, similes, personification, and alliteration from the daily newspaper.

APPROACH FOR DEVELOPING A UNIT ON HUMOR

Humor is an interesting unit for ninth grade. Boys and girls at this age should be able to smile, chuckle, chortle, or roar as the passing show of life provides opportunities for "laughing matter." It is the unit that refreshes...it relaxes tensions...it establishes cooperative attitudes... and enriches personal development.

As humor is a basic element of the world's best literature, it is not too early (in the ninth grade) to refine and broaden the student's appreciation of methods used to entertain the reader.

Discuss some methods of humor, providing good examples:

1. The limerick with its surprise ending
2. The lowly pun
3. Exaggeration and overstatement
4. Understatement
5. Spoonerisms
6. Satire
7. Parody
8. Fun with words (redundancies, figurative language, crazy definitions, radio flubs, etc.)
9. Foibles of mankind

Emphasize the warming spirit of comradeship we get when we laugh together. Discuss "sharing a joke."

Talk about favorite comedians on television, radio, and in the movies.

Get a joyful spirit in the classroom before starting literature.

Students can recall jokes, funny poems, anecdotes.

TURN TO READING FOR FUN!

Suggested Materials

1. "To The Yearners" -- Franklin P. Adams
2. "Llyric of the Llama" -- Burges Johnson
3. "The Rich Man" -- Franklin P. Adams
4. "The Cremation of Sam McGee" -- Robert Service
5. The Face Is Familiar -- Ogden Nash

6. "At the Aquarium" -- Max Eastman

7. "Clothes Make the Man" -- Henri Duvernois

8. "Ah Love, Ah Me!" -- Max Steele

9. "The Ransom of the Red Chief" -- O. Henry

10. "My Financial Career" -- Stephen Leacock**

11. "Baker's Bluejay Yarn" -- Mark Twain (record available)

SUGGESTED ACTIVITIES

1. Discuss the mood of "The Cremation of Sam McGee." Compare it with other works of "somber" or "chilling" mood. Check pupils' grasp of change of mood to the humorous. Discuss the "talltale." Have students give examples. This might lead to extended reading.

2. Recognize incongruities in "The Ransom of the Red Chief." Are the characters realistic? What is the purpose of O. Henry's exaggeration of character? List the humorous expressions. Discuss jawbreakers, malapropisms, similes, metaphors, hyperboles. How do figures of speech help the humor of the story?

3. In the study of limericks, stress the play on words. Discuss Shaw's "ghoti." Show the class how it is pronounced. (fish) Choose a limerick that has a play on words. Extend interest with Edward Lear's The Complete Nonsense Book. Get students interested in composing their own limericks. Suggestions are in Adventures in Reading.

4. Establish an understanding of "parody." "Hiawatha" and "The Modern Hiawatha" may be used to gain understanding. Creative writing of the parody can be introduced here. The teacher should emphasize:

    a. Never parody sacred writing.

    b. Select a composition with which your listener is familiar.

    c. Choose an original poem that has a strong rhythmic pattern easily recognized.

    d. For some students their first parody is easier if it is a parody of a well-known popular song of radio.

5. Discuss "Colonel Stoopnagle" fame and "Spooner" of the Victorian Age. Read a fable in Spoonerisms such as "The Goose That Gaid the Olden Geggs." Point out that transposition must not be overdone. Let the translation into Spoonerisms be delivered so the hearer understands what the words ought to be. Have class try their hands at rewriting fables in Spoonerism style. Many are found in Mad.

6. Discuss Thomas Hood's well-known pun -- "They went and told the sexton, and the sexton tolled the bell." Discuss Untermeyer's "The Lowest Form of Humor -- the Pun." Through discussion lead the class to conclude that closeness of sound together with difference of meaning is the key point of most puns. Students will have fun trying to make puns.

   Show students that puns are often based on famous quotations with the words changed slightly, but the meaning considerably. They might use familiar quotations as the basis of their original puns.

EXTENDED READING

1. "The Princess and the Tin Box" -- Thurber
2. "Casey's Daughter at the Bat" -- Graham*
3. "The Ballad of the Oysterman" -- Holmes
4. "The Rhyme of the Chivalrous Shark" -- Irwin
5. "How to Live to 200" -- Leacock**
6. "My Ten Years in a Quandary and How They Grew" -- Benchley**
7. "Kiddie-Kar Travel" -- Benchley
8. "The Cop and the Anthem" -- O. Henry
9. "Shoes" -- O. Henry
10. "The Melancholy Lute" -- Adams

Ninth Grade

APPROACH FOR UNIT ON CAREERS

This unit would be appropriate just before or during the same unit in social studies.

Arrange on your bulletin board ads that emphasize reading such as -- "Send me a man that can read!" Free booklet is available.[1] A teacher with a little examining of business magazines can find appropriate ads. Such a bulletin board could be the forerunner of a "Careers" bulletin board.

From these two stimuli the teacher can start a unit in literature with the thematic approach of -- "The Working World."

BACKGROUND INTEREST

1. Try to make students more interested in finding work that is challenging than in finding a job to pay the milk bill.

2. A survey of the class might be conducted to see what the parents are doing. Follow this up with -- "Do you intend to follow the same lines of endeavor as your parents?"

3. Field trips to some of the centers of work discussed might be of vital interest and most illuminating to the class.

4. Each student may be asked to prepare a list of the facts he should know about a particular profession or job and outline the facts. Example: educational requirements, geographical restrictions, working conditions, health benefits, salary conditions.

READING SUGGESTIONS FOR THE UNIT

1. "The Makers of Speed" -- Carl Sandburg
2. "A Life With a Purpose - Jane Addams" -- Leonard Paris*
3. "Island Doctor" -- Ralph Chapman
4. "Booker T. Washington" -- Paul Lawrence Dunbar
5. "My Struggle for an Education" -- Booker T. Washington
6. "Aboard a Ship's Helm" -- Walt Whitman
7. "Get Off Route 25 Young Man" -- Charles Kettering*
8. "Kitty Hawk" -- Katherine B. Shippen

---

[1] International Paper Company, G.P.O. Box 1653, New York 1, New York.

9. "Your Trip Into Space" -- Lynn Poole
10. "A Dishwasher Addresses Rotary" -- Salom Rizk
11. "John James Audubon" -- Rosemary and Stephen Benét
12. "The Thread That Runs So True" -- Jesse Stuart*
13. "Say Which" -- Mark Van Doren
14. "I Have Really Begun to See" -- Robert Smithdas
15. "It's Fun to Cook" -- Lucy Mary Maltby*
16. "The Promised Land" -- Mary Antin**
17. "Long Wharf" -- Howard Pease*
18. "High Pockets" -- John R. Tunis**
19. "Trades" -- Amy Lowell

ACTIVITIES FOR CAREER UNIT

1. Class could arrange "Career Day" or "Career Week" with the social studies department.
2. Speeches may be given on facts gathered regarding specific fields of work.
3. Assign an essay describing the first day on the job.
4. Have each student select a major discovery made by an explorer and write a paragraph analyzing the motive of the discoverer.
5. Note cause-effect relationships in such selections as "My Struggle for an Education."
6. Extend reading interests. Compile reading list on unit with the help of the librarian.
7. Develop author's mood and purpose. Example: "John James Audubon." Discuss facts of Audubon's life. Then ask: "Do you think the Benéts were interested chiefly in presenting facts about Audubon -- or in something else?" Guide discussion so that pupils, citing evidence from the poem, will conclude that the Benéts were interested in bringing out the human qualities of Audubon and his wife, Lucy.

A METHOD OF EVALUATION THAT CAN BE USED WITH ANY LITERATURE UNIT

Have students aware of their participation in class. Formulate a check sheet which they may use daily in class participation. This is self-evaluation.

Example:

Title of Selection	Listening	Talking	Writing	Reading	Other Activities
"Swing Low, Sweet Chariot"	Listened to oral reading of poem. Listened to class discussion of interpretation.	Volunteered how I became interested in spirituals	Wrote a paragraph comparing the poem with "Dee Gospel Train"	Choral reading with class	Played piano accompaniment from Fireside Book of Songs

Tenth Grade

1. Richard Armour's Twisted Tales from Shakespeare and Classics Reclassified provide delightful parodies. The teacher might read a few of these following a class study of John Steinbeck's parody of "Murders in the Rue Morgue" and "Tell-Tale Heart" in his "The Affair at 7, Rue de M ---." Students could then write their own spoofs.

2. Have students read Howard Pease's "Letter to a Fan" in the Adventures in Appreciation text, dealing with the levels of theme, plot, and characterization. These could then be applied to the levels of meanings in Silas Marner, The Pearl, To Kill a Mockingbird, etc.

3. Direct student attention to uses of symbolism in the titles of books, poems, motion pictures, and plays.....as The Spy Who Came In From the Cold, To Kill a Mockingbird, A Tree Grows in Brooklyn, The Yearling, The Green Years, A Raisin in the Sun, The Chalk Garden.

4. To get students "ready" for a new novel, such as Tale of Two Cities, develop interest in several ways: bulletin board displays, previewing excerpts, listening to portions from recorded or taped dramatizations, feeling out for unfamiliar words, etc. Some background material could be given in short reports during the reading, rather than all at the beginning.

**5. Ask fast readers to continue various interpretations of the theme in the class-studied novel. For example, follow Cyrano de Bergerac with "Tristan and Iseult," Lilliom, Jane Eyre, etc.

6. Begin the study of any Shakespearean play with enthusiasm and imagination. For example, the day before starting Julius Caesar, write some large headlines on the board, perhaps in color:

PATRIOTS COMBINE AGAINST DICTATOR

ASSASSINS ATTACK NOBLE LEADER

PLOT INVOLVES TRUSTED OFFICIAL

CHAOS REIGNS IN CITY

Without revealing the play yet, relate these headlines to the Hungarian Revolt in 1956, the Cuban Revolution of 1959. Then introduce the year as 44 B.C., the place as Rome, the attacked as Julius Caesar.

7. Help students differentiate quality in poems by giving them the "Connoisseur's Choice" or the "Spoiled Version." Offer them two versions of a literary creation -- one authentic and one spurious. In deciding which version he prefers and why, the student practices sensitivity to poetry. For example, have them choose which stanza they feel was really written by Tom Prideaux in "Firewords":

"A genie's arm and sleeved in gold
Was thrust across the sky. Behold
How from his smoking palm there falls
A silent chime of colored balls."

or

"A ghost's hand, we were told,
Was put into our view. Behold
How from his fist there drops
A hundred red chimney tops."

As the student becomes sharper at recognizing the superior version, increase the subtlety of the false stanza. Occasionally make both offerings inferior, just to keep students on their toes.

*8. Let Helen Keller's "Three Days to See" be a bridge for helping students become aware of the beauty of the every-day. Have students collect bulletin board material featuring the sculptors and painters mentioned in the essay, with captions made from Miss Keller's own words. Select a musical recording to which students listen as if they were to become instantly deaf thereafter.

*9. Develop cartoon collection, making new captions out of lines from Julius Caesar. For example, some cartoon with an oversized dog in it, awkward and ox-like, perhaps in trouble because of his bigness, with this caption:

> "What doth this our Caesar feed upon
> That he is grown so great?"

**10. Continue the idea of one character's being a complement for another (as Cassius is for Brutus) by focusing student attention to other "pairs": Fathers Latour and Vaillant in Death Comes for the Archbishop, the Captain and his double in The Secret Sharer, Antigone and Ismene in Antigone, Carton and Darnay in A Tale of Two Cities. Have these presented in oral reports to the class.

**11. Correlating 17th century Shakespeare with 20th century propaganda can easily be done in Anthony's funeral oration. In a brief discussion, examine such propaganda devices as name calling, the appeal to habit and inertia, to reverence, to pity, and to mediocrity. Then have students search for these devices within the speech, naming the technique and the emotion to which it appeals, quoting the words in which it is expressed.

12. As an effective review prior to the final test on Silas Marner, have students stage a "To Tell the Truth" program. Two pupils will each declare themselves as Silas or Godfrey or Eppie, with other class members asking pertinent questions to discover the authentic character. Following the TV format can easily be done, giving both pleasure and profit to this review.

13. Students with a dramatic flair might use the technique of the TV program "You Are There" for relating major events in A Tale of Two Cities. The comments of the modern narrator on the historic scenes and his interviews with various characters could be intently realistic.

14. A modern newspaper could be class-written, to include news accounts of Carton's execution or the Marquis's killing of the child; letters to the editor; want ads; a "Voice of the People" column; Walter Winchellisms featuring Defarge; cartoons; and a society editor's report of the marriage of Lucy and Charles.

*15. From the many available devices for dispelling fears about poetry, the teacher might employ these: the student-written space-age versions of Mother Goose rhymes, the haiku, and verse versions of Aesop's Fables.

Eleventh Grade

Fiction and Non-Fiction

1. The Four Dimensional Approach to the Novel

   a. Preparation
      - (1) Four different novels
      - (2) Four sets of discussion questions for each novel, based on:
         - (a) plot
         - (b) setting
         - (c) characterization
         - (d) theme

   b. Procedure
      - (1) The class is divided into four equal groups. Each group is assigned one novel to read, and each member of the group is supplied with a copy of the novel. Each group is furnished a set of study (discussion) questions.
      - (2) One half-hour is set aside each week for group discussion and teacher assistance. The reading is done outside of class and completed in approximately one month.
      - (3) After each group has finished reading its novel, a culminating activity is presented to the class for example, panel discussion, round-table discussion, dramatization.
      - (4) The novels are redistributed and the round begins anew. When the rounds have been completed, each student will have read four novels.

   c. Desired outcomes
      - (1) After the second, third, and fourth rounds, the students begin to see the novels in different dimensions.
      - (2) They begin to realize that there is much more to a novel than plot.
      - (3) Their ability to read critically is increased.

2. Try an activity in which two students, representing fictional characters who are in conflict in a book, present their stories to an arbiter -- Ahab and Starbuck in Moby Dick, for example.

3. Have students dramatize a meeting of two or more fictional characters ten or twenty years after the events of the story. Include their accounts of their experiences through the years and their descriptions of their present activities, e.g., Huck, Tom, and Jim in the Adventures of Huckleberry Finn.

4. Have students write a news story or an editorial as they imagine it might have appeared in the local newspaper after any of the episodes presented in a particular book.

5. Ask for volunteers to make a report on how English has changed since ________________'s day: examples from the text of English no longer in wide usage, shifts in spellings and meanings of words. Perhaps a whole period can be based on their findings and the teacher's explanations of what the discoveries mean.

*6. To build an interest in biography

   a. Start with biographies of living men and women; then pick comparable figures of the past.

   b. Allow considerable freedom in the choice of biographies.

   c. Let students compare problems faced by famous people with their own problems.

   d. After discussing a number of biographies, help to straighten out chronology by playing the game "who could have known whom?" E.g., could Washington have known Lincoln?

**7. After reading and studying intensively the prose styles of several authors, classes may be interested in considering how the selections would fare in the hands of diverse authors. What would Poe do with Bradbury's "The Pedestrian"? How would Hawthorne introduce symbols of evil into Thurber's "The Secret Life of Walter Mitty"? Would Thurber have handled "The Cop and the Anthem" as did O. Henry? Some students may even want to try rewriting stories in the manner of another author.

**8. Introduce the more advanced readers to the irony implicit in such situations as the following:

> the humane, sentimental attitudes of the gambler and the dance-hall hostess in "The Outcasts of Poker Flat."

Poetry

*1. Encourage students to keep a "poetry-picture" scrapbook, with appropriate pictures (serious or humorous) to accompany poems or excerpts from poems.

2. Bring to class a print of Millet's painting while the class is reading Markham's "The Man With the Hoe." Here students have the opportunity to view the stimulus to the poet's imagination.

   a. Why does Markham direct attention to the man "leaning on the hoe" as if bowed by "the weight of centuries" rather than by the labor of the day?

   b. Why does he see the "emptiness of ages" in the workingman's face rather than the absence of thought?

   c. What does the poet suggest in his image of the man carrying the "burden of the world" on his back?

   d. How does the poet wish his reader to feel?

**3. Read, and discuss with the class, poems

   a. with fairly obvious symbols: "Blow, Blow, Thou Winter Wind" Ingratitude - the sharp bite of the wind

   b. with more subtle use of symbolism: "The Tiger." Evil -- brute force and fascinating beauty of the tiger. Good -- the lamb.

   c. in which the same symbol signifies different things; "fog" and "Wind is a Cat"

   d. in which different symbols are used for the same purpose: "Lincoln, the Man of the People" and "O, Captain, My Captain!"

Drama

1. Following the reading and study of Our Town, ask students to select four basic quotations or key ideas as themes for further study. Organize groups around the basic ideas and plan with the students a series of appropriate readings with each group ultimately required to report back to the class on points of view examined. Such themes and suggested reading as the following were chosen by one class:

"We don't have time to look at one another..."
The Human Comedy, Death of a Salesman, Arrowsmith

"Do any human beings ever realize life while they live it?" Helen Keller, The Story of My Life; biography of Albert Schweitzer; poetry of Emily Dickenson

2. Ask students to clip a news item describing a conflict between two individuals or two groups -- something that might serve as a basis for a scene in a play -- and to determine the issue and the opposing forces. If it is resolved, what is the deciding agent? Let students consider the problem in groups; later use class discussion to clarify controversial points.

**3. Allow students who see play productions to substitute oral or written reviews for other assignments; these reviews should be concerned with the unified impression of the total play, or its lack. What contributed? What detracted? Attention should be given to setting, character portrayal, the building of the action, the theme, and the language. Regular play-goers can learn to discriminate between faulty writing and faulty portrayal.

*4. Allow students to read aloud plays which present situations and problems related somehow to their lives and interests: full length modern plays from Literary Cavalcade; Abe Lincoln in Illinois; The Rainmaker, for example.

Halting and stumbling often, the students can still experience some of the excitement of acting. When necessary the teacher can correct errors casually, interpret lines, and explain the many points of fact on which these students are ignorant. The teacher should make sure that the poor reader is not subject to humiliation.

Twelfth Grade

1. The following is a suggested four weeks teaching unit for Macbeth

   a. Introduction (2-3 days)
      (1) Explanation of Elizabethan theater
      (2) Definition of terms
         (a) tragedy
         (b) comedy
         (c) poetic justice
         (d) tragic flaw
         (e) blank verse

(f) soliloquy
(g) aside
(h) irony
(i) conflict

b. Reading the play (4-5 days)
(1) Listen to complete play on recording
(2) See film if possible
(3) Dramatize in class

c. Analysis of the play by discussion (5 days)
(1) Isolation and interpretation of evidence
(a) Significant conflicts

External	Internal
ambition	thought and action
wars	guilt
elements	appearance and reality

(b) Dramatic structure (see manual for *Adventures in English Literature*)
Exposition
Rising Action
Climax
Falling Action
Catastrophe

(c) Poetic devices

(d) Character

(2) Assigning lessons
(a) Memorization of key passages

(b) Reports on special materials related to the unit of study

(c) Synthesis through impromptu composition
Paraphrase of a selected soliloquy
Analysis of the nature of Macbeth's ambition
Discussion of the role of the witches
Interpretation of a major character

(d) Tests (Objective) on
Spot passages
Figures of speech
Facts of importance

(e) Writing the longer paper (5 days)
Choosing the topic
  Comparison of Lady Macbeth and Lady Macduff
  The Military hero: Banquo, Macbeth, and Macduff
  Duncan: gracious monarch or foolish old man
  Guilt images
  Murders: amateur and professional
  Character reversal in Macbeth and Lady Macbeth
  Comparison of soliloquies
Limiting the subject
Stating the purpose
Selecting the evidence

2. Even mature readers benefit from using an outline as a guide through the narrative labyrinth of WAR AND PEACE or the rhetorical tapestry of AREOPAGITICA. Similar aids to understanding can direct younger readers to important purposes of the author and to shifts in point of view which might otherwise pass unnoticed.

Some outlines may be little more than informal notations concerning a poem, placed on the chalk board to guide students' reading in class. For example, such notations as the following may serve seniors studying Tennyson's "Ulysses":

lines 1-5 Ulysses contemplates his present circumstances.

6-18 He explores the significance of past travels.

19-24 He generalizes on the nature of life and experience.

24-32 He pledges to continue his life of activity.

33-42 He bequeathes his throne to his son.

43-49 He considers his ships and his mariners.

50-70 He reafirms his desire to search until the last.

3. Consider with students the effects of color imagery. Which color suggests gaity? Which depression? Which would be most appropriate in a painting depicting Jim Hawkins and his mother hiding under the bridge near the Benbow Inn? Which best suggests the mood of "Loveliest of Trees"? Brief discussions of this type not only emphasize overtones of a selection but offer students an understandable and impersonal approach to identifying and discussing their own emotional responses to a selection. Music may also be considered in the same way -- e.g., describe the kind of music which you would select to accompany a reading of "To Night."

*4. Compare the crumbling statue of "Ozymandias" as a symbol of the futility of faith placed in material values with vivid photographs of ruins created by air raids during the recent world conflicts.

5. Write a short poem about one moment: Nothing teaches appreciation of poetry more concretely than the writing of a few lines of verse derived from standards agreed upon by the class. Let us say we ask the class to write a poem of five to ten lines about a moment in a particular place. In each line ask for an image appealing instaneously to the senses. You may summarize on the board the requirements of this assignment as follows:

WHAT TO TRY FOR

a. Time of day

b. Season of the year

c. Particular place

d. Color words, sound words, action words

e. An image in each line

f. No use of rhyme

g. A simile if possible

h. A metaphor if possible

Ask your students to avoid rhythm because you want them to concentrate on the image of sensory intensity in each line. Explain that the season of the year and the time of day can be communicated only indirectly.

6. If a story is told in the first person, discuss how it would have differed if another character had been telling it. Try a "Mr. Anthony" program, in which two students, representing fictional characters who are in conflict in a book, present their stories to an arbiter.

*7. Investigate the effect created by different combinations of vowels and consonantal sounds. Divide the class into two groups for five minutes; students in one group are to write words lending themselves to prolongation; those in the other to write words difficult to prolong. Call on students to respond quickly with several words they have listed, demonstrating the characteristics orally. Then give a few minutes for each student to write a line of poetry, using words from his list. Consider those volunteered, noting different effects. Finally, discuss association of meaning as contributed to tone color.

8. For good motivation have some before-reading discussion of a question related to the story. E.g., for Mansfield's "The Garden Party": What usually happens when a person in the neighborhood dies?

**9. Introduce the better readers to some memorable satirical writing by contemporary writers, e.g., Animal Farm, Babbit. Encourage individuals to report good examples of satire to be found in political cartoons, comics, and newspaper editorials.

*10. Have students find music or paintings that express the same mood as some poem.

11. As a basis for writing, ask students to think of a conflict in which they themselves have been involved, to decide upon the separate factors in that conflict and to list them in specific terms, and then to write a few paragraphs conveying to the reader the clash of purposes and the final resolution.

12. As an experiment, divide such a story as Stevenson's "Markheim" into four or five segments to be studied independently. After reading each segment, ask the class members to share their feelings and ideas about the situation and the characters. Analysis of the early passages may be reconsidered after the reading of the story is completed. Why were some readers able to predict behavior? How did others go wrong? The teacher may lead students into such discussions as the significance of the change in Markheim after he hears the music...how else might the story end...consistency of behavior with the action.

WRITING

Orientation Statement

To the Teacher

Concepts

Competencies and Skills

Attitudes

A Sequential Writing Program

A Suggested Manuscript Form

Proof Reading Aids

Techniques and Procedures

Evaluation

OUR COMMITMENT TO WRITING

"The very nature of writing indicates it must be learned through actual experience in putting words together to express one's own meaning. One does not learn how to create a sentence by adding or subtracting words and punctuation marks in a sentence someone else has created. Composing a paragraph or an essay is a closely knit operation, and playing with the pieces will not substitute for making the whole."[1]

To write clearly, students must think clearly. To write competently, they must think with power or imagination. Think...write...write...think... these processes cannot be disjoined. When a student has learned to write better, he has learned to think better.[2]

Writing might be compared to gardening. In writing, as in gardening, emphasis on the placing of vigorous roots in fertile soil is more important than spraying or pruning a plant's foilage. Too much emphasis on pruning -- spelling or punctuation, especially in writing that is half-hearted or perfunctory -- may undermine the aims of instruction. To write well, students must grapple with their own thoughts, and the more aware they are of the language in relation to purpose, the more readily they will impose order on their expression.

"But thinking is not writing. The thought must manifest itself in written word-symbols and be arranged in single-file order, for 'language' is not like an army marching abreast, but like an army forced to go through a mountain pass single file, with one soldier emerging from the pass first, then another and then another."[3]

What then fundamentally is the difference between writing and speaking? The answer is purely humanistic. Writing, whenever human beings resort to it, usually conveys relatively crucial meanings in situations where sender and receiver are separated. Love letters, applications for jobs, communication between scattered families and friends -- these, like most of its permanence and especially its separation from the reader, demands much more careful attention than speech. Properly taught, writing becomes another valuable way to clarify thought, a way that puts a particular premium upon precision and clarity, and therefore a significant part of the curriculum for all pupils.

---

[1] LaBrant, Lou, Commission on The English Language Arts in the Secondary School, NCTE Curriculum Series, Vol. III, New York: Appleton - Century - Crofts, 1956, p. 297.

[2] Loban, Ryan, Squire, Teaching Language and Literature, New York: Harcourt, Brace and World, Inc., 1961, p. 485.

[3] Pollock, Thomas Clark, The Nature of Literature, Princeton University Press, 1942, p. 19.

I dare you to exemplify this kind of teacher as chosen by John Steinbeck:

> "*She aroused us to shouting*, *bookwaving discussions*...Our speculation ranged the world. *She breathed curiosity* into us so that we brought in facts or truths shielded in our hands like captured fireflies...*She left a passion* in us for a pure knowable world and *me* she *inflamed* with a curiosity that has never left me...She left *her signature* on us, *the literature of the teacher who writes on minds*. I have had many teachers who told me soon-forgotten facts but *only three who created in me a new thing*, *a new attitude and a new hunger*. I suppose that to a large extent I am the unsigned manuscript of that high school teacher. *What deathless power lies in the hands of such a person*."[1]

What a memorial! Impossible? Not at all if we would but remember: If one learns to do by doing, he learns to think by thinking. Each class period in English, whether devoted to Alexander Pope or to the comma, should be an intellectual adventure in which every student has a share.

"A teacher affects eternity; he can never tell where his influence stops." -- Henry Adams.

Secondly, let each teacher evaluate his writing program by asking and thinking on these queries and their alternatives:

TO THE TEACHER

Do I enter the classroom unprepared and ask my students to write on any subject they please?	OR	Have I planned an interesting lesson, established the proper atmosphere, set the goals with my class, and provided an incentive for writing which will increase the satisfaction of the student?

---

[1] Steinbeck, John, "...captured flies," *CTA Journal*, Nov., 1955, Burlinghame: California Teachers' Association, p. 7.

Do I allow students to equate writing with difficulty and dullness?	OR	Do I plan my assignments according to psychological principles of sound motivation?
Do I toss out an assignment of topics and ask the entire group to write on one of them?	OR	Do I encourage students to try out their own ideas using some of their methods they have observed in professional writing?
Do I expect girls and boys to write on the same topics?	OR	Do I consider the different interests and rates of development of the two sexes?
Do I delight in catching as many mechanical errors as possible being principally concerned with *how* the pupils wrote?	OR	Am I more concerned with the *quality* of thought, the *significance*, and *expression* of ideas?
Do I have a martyr complex because I have so many papers to evaluate?	OR	Do I believe in heaving papers into the waste basket if the main value of the assignment was in *doing* it?
Do I accept sloppy papers just to get them collected by the end of the period?	OR	Do I teach my students to proofread carefully and to be tough on themselves?
Do I roll up my nose at the composition that contains nonstandard usage?	OR	Do I accept colloquialism and the idiom because I consider them "words on the way"? (rich coins in the jeans that have suddenly turned to "levis")
Do I avoid experiments in laboratory writing because I do not take the time to set the stage to avoid confusion?	OR	Do I realize that peer judgment has a salutary effect and is an effective technique for evaluation?
Do I dominate the preliminary discussion periods before writing?	OR	Do I realize that a free give-and-take among students stimulates ideas for writing?

WE BELIEVE

That writing is for the purpose of communicating ideas.

That language is a changing outcome of human behavior.

That the first essential of real success in composition work is to make proficiency in it seem worthwhile to the student.

That good writing has its origin in good ideas.

That the major goals of a writing program are:

logical thinking
good organization
effective expression
technical writing skills
suitable format

That all specific goals in the teaching of writing are not equally important.

That the student must feel an important purpose in his writing.

That the teacher must recognize that language ability does not always advance uniformly and the student needs direction for improvement.

That the student should experience both the creative (personal) writing which demands imagination and utilitarian writing which demands emphasis upon accuracy and completeness of information.

That utilitarian writing meets the needs of many individuals in life. Security in family life rests upon ability to assemble facts, present opinions convincingly, explain terms accurately, and analyze problems to draw sound conclusions.

That both phases of writing are necessary for the student's growth in power to use the English language.

That practice in explaining the how and why of a situation demands careful instruction and frequent, thorough practice.

That personal and creative writing gives students an opportunity to write about what they have experienced, to express their feelings, and to stress the use of words which will give the desired emotional effect upon the reader.

That class activities in composition should be founded upon and should grow out of the experiences and reading of the students.

That students learn by doing, in writing as well as in other skills.

That the main purpose of evaluation should be to teach, not to grade.

That the student should feel that his writing has been read by a human being who has appreciated his strengths and weaknesses.

That the student should be encouraged to write more and should be helped to feel good about it.

That the student should feel as comfortable with a pen or pencil in his hand as with a ball or lipstick.

That the student should do some revision.

That the teacher's evaluation should be consistent in stressing specific elements for each particular assignment.

That defective motivation has been one of the greatest causes of poor instruction in composition.

That the habit of teaching all things to all students in groups of thirty is under fire. Far more effective is the writing laboratory, with the teacher serving each student individually and the pupil proofreading and revising before teacher correction.

That formal grammar has limited value in the improvement of written composition.

That there is no guarantee that better writing will come automatically as a result of the theme-a-week practice.

That in conclusion it would be wise for every English teacher to realize that good writing is not likely to spring from fear. A teacher of writing must not be an inhibitor. He might better be an inquisitor, if "inquisitor" may be stretched to mean -- one wholesomely inquisitive about students in a way that will stimulate their curiosity, increase their perceptions and their self-confidence, and stimulate growth.

CONCEPTS

The student's ability to write increases with the growth of information and ideas.

Skills in grammar, usage, vocabulary, spelling, punctuation, handwriting, and format adherence are essential attendants of written communication.

Mechanics of writing are vital for ease of communication through legibility and adherence to generally accepted standards of writing.

The giving of directions accurately and economically and the explanation of a process in an orderly and logical fashion are necessary for success in a literate society.

For clear and complete communication it is imperative that answers on essay examinations be definite, with ample supporting evidence.

In order that information be conveyed accurately, succinctly, and in unmistakably clear language, practice in note taking and writing up notes in reports is a must.

The systematic keeping of a journal can heighten the student's powers of observation, judgment, and esthetic appreciation.

Writing an autobiographical sketch affords opportunity to limit and focus a topic.

Writing a biographical or character sketch of a friend or relative can teach concentration on singleness of impression.

The learning of the fundamentals of newspaper style will improve the student's ability to focus his writing, state his central idea, early in his composition, use sources that are reliable, and write with a lively style.

To establish effective transition in writing, appropriate connectives must be used.

Distinctions should be made between language which reports verifiable fact and that which conveys inferences and judgments.

There is a definite connection between sentence structure and ways of thinking and rhetorical effectiveness.

Analysis of a writer's technique can teach the student to read closely, to respect unity in the writing of professionals, and to strive for unity in his own work.

Parallel thoughts should be placed in parallel structure to give written work a balanced effect.

The student's ability to write increases with the growth of ideas.

COMPETENCIES AND SKILLS

Personal and Creative Writing	7-9	10-12
The Student...		
Plans a title that creates interest	XX	X
Arouses curiosity by his opening sentences and devises appropriate conclusions	XX	X
Tells the important things in sequential order	XX	X
Omits unnecessary details	XX	X
Chooses words for their shades of meaning	XX	X
Finds and uses the "suitable" word and the "apt" phrase	XX	X
Recognizes distinctions between "good" and "poor" expression	XX	X
Recognizes and avoids vulgarisms in writing	XX	X
Creates mood and suspense	XX	X
Keeps a journal in which he records his day-to-day reactions and reflections	XX	X
Prepares dramatic skits for radio, television, or class presentation or produces a class newspaper	XX	X
Reacts in writing as a result of listening to music, observing dancing and pantomiming, and looking at pictures	XX	X
Attempts to gain and hold attention by re-creating experience accurately and to focus the material so that a single impression is made on the reader	X	XX
Writes personal letters to relatives and friends and mails them	XX	X
Writes dialogue to reveal mood, to advance plot and to portray characters	X	XX

	7-9	10-12
Experiments with the kind of concentration that poetry employs	X	XX
Rearranges words to obtain suitable rhythms	X	XX
Uses figurative language effectively	X	XX
Imitates the style, tone, or form of selections he has read	X	XX
Writes short dramatic scenes or plotted stories that make use of conflicts he knows exist	X	XX
Writes anecdotes and narratives based on his own experiences, but written in the third person or from a point of view not identified as his own	X	XX
Revises and reworks material until it is the best he can produce	X	XX
Utilitarian Writing		
The Student...		
Answers test questions completely and according to directions	X	XX
Explains step by step	X	XX
Organizes material in chronological order or natural sequence	X	XX
Writes clear messages, labels, titles, memoranda	X	XX
Distinguishes between situations demanding business letters and those demanding social letters	X	XX
Emphasizes definiteness, coherence and clarity without unnecessary details in business letters	X	XX

	7-9	10-12
Uses proper form and amenities in business letters	XX	X
Places the topic sentence in different positions for paragraph variation	XX	X
Evaluates his own and the group's letter writing	XX	X
Limits a subject sufficiently	XX	X
Avoids exaggeration and over-statement	XX	X
Uses illustrative material in his writing	XX	X
Gains emphasis by placing important words effectively in the paragraph	XX	X
Outlines and summarizes clearly; arranges data into main and sub-topics	X	XX
Takes pertinent notes, records data, and disregards irrelevant material	X	XX
Subordinates less important ideas	X	XX
Writes minutes of a meeting clearly and adequately	X	XX
Writes paragraphs in which sentences vary in pattern -- simple, compound, complex	X	XX
Uses appropriate connectives for transition; places parallel thoughts in parallel structure; uses nouns and verbs specifically	X	XX
Writes topic sentences and develops them in paragraphs by means of examples, supporting details, explanation of cause, contrast and comparison, and definition	X	XX
Writes practice letters of application, order, adjustment, payment, request, invitation, acceptance, regret, condolence and congratulations	X	XX
Practices filling out forms, assembling credentials, and stating qualifications	X	XX

Mechanics of Writing	7-9	10-12
The Student...		
Punctuates for accuracy and clarity of expression	XX	X
Capitalizes correctly in outlines and compositions	XX	X
Applies the rules of spelling, develops spelling consciousness, spells correctly words in context as well as in lists	XX	X
Improves penmanship and maintains legibility	XX	X
Observes correct margins and indentations for clarity of expression and reading ease	XX	X
Masters the correct forms in writing business and social letters and compositions	XX	X
Proofreads habitually	X	XX
Re-writes for presentable appearance when writing is to be read by another person or used for future reference	XX	X
Critical and Intellectual Writing		
The Student...		
Expresses honestly his own thoughts, feelings, and opinions in essays, editorials, and argumentative papers	X	XX
Adapts structure to his particular purposes as a writer, to the subject being discussed, and to the audience for whom the writing is intended	X	XX
Evaluates rather than re-tells when writing reviews of books and mass media	X	XX
Seeks out information from observation, interviews, or printed sources and compiles his findings in written form for presentation to the class	X	XX

	7-9	10-12
Practices using mature reference works, bibliographies, and other source materials, and applies the conventional methods of acknowledging indebtedness to sources, such as footnotes and bibliographies	X	XX

ATTITUDES

The Student...

Shows satisfaction in honestly expressing his personal experiences

Takes pride in neat, legible written work

Experiences pleasure in writing imaginatively

Enjoys sharing creative writing with others

Gains personal satisfaction from the writing of interesting personal letters

Enjoys the opportunity for group activity and exchange of opinion provided by producing a class newspaper

Enjoys rhyming and utilizing the kind of concentration necessary for the writing of poetry

Begins to show a challenging mental attitude toward social problems, a concern about right and wrong, and a desire to discuss the ideals by which men live

Assumes responsibility for accuracy and completeness of reported information

Is willing to go through experiences and practices in language because of the values anticipated in successful accomplishments

Likes to write character sketches, vignettes of unforgettable people and places, and mood pieces recreating a memorable moment of experience

Values opportunities to express his ideas and feelings and to reflect on his ideals and attitudes

Is interested in perfecting techniques of note taking, outlining, summarizing, and precis writing because he has learned the worth of reliable class notes

Enjoys parody, burlesque, and satire -- take-offs on the literary works he studies in class

A SEQUENTIAL WRITING PROGRAM

Seventh Grade

The emphasis during the seventh grade will be on developing complete sentences.

1. Give several short assignments for diagnostic purpose to find out condition of writing.

2. During the first six weeks the teacher will work on recognizing and writing complete sentences. Exercise materials might be used to advantage. The teacher might devise some methods of having students write single sentences, then two sentences, etc., based on pictures or other things.

3. Acquaint seventh graders with the purpose of the topic sentence, aiming for clarity as well as uniqueness.

4. Use the personal letter to full effectiveness by having pupils actually send their products to distant friends or relatives.

5. Introduce the narrative paragraph, presenting the chronological order.

6. Concentrate on the descriptive paragraph -- perhaps of a literary character or real-life person.

7. Move on to the descriptive paragraph of a thing, place, or event.

8. Include the descriptive paragraph that appeals to as many senses as possible.

9. Enliven book report writing, gradually reaching three-paragraph form. (Introduce the topic outline here.)

    a. First paragraph -- plot information

    b. Second paragraph -- character description analysis

    c. Third paragraph -- personal reaction and evaluation

10. Offer expository assignments based on references, emphasizing paraphrasing and avoidance of plagiarism.

Eighth Grade

Review seventh grade essentials and skills for the first month or six weeks.

1. Types of paragraphs -- Since nearly all of the principles of good writing can be utilized in a paragraph, pupils should be required to demonstrate competency in writing such paragraph units before beginning to write longer papers.

    a. Narrative

    b. Expository

    c. Descriptive
        (1) Emphasize color
        (2) Emphasize sound
        (3) Emphasize other sensory impressions

2. Letter-writing should be mastered at this grade level, with little need for continuing mechanics of form beyond this year.

    a. Business letters
        (1) Letters of request
        (2) Order letters

    b. Friendly letters and thank-you letters

3. Continue report writing, with assignments based on two or three references.

4. Evolve stereotyped book reports into more sophisticated reviews.

Ninth Grade

1. Review the following for the first six weeks:

    a. Topic outline

    b. Exposition developed by
        (1) Example
        (2) Incident
        (3) Reason
        (4) Comparison
        (5) Contrast
        (6) Essay examination answers

   c. Description -- developing various sensory impressions and maintaining consistent point of view, both mental and physical

   d. Topic sentences -- continue writing specific and interesting topic sentences as first sentences of paragraphs

   e. Coherence -- developed through tightening transition between sentences

2. Incorporate the simple, short expository themes of two paragraphs as bridges between the paragraph and the long paper. Introduce students to the problems of:

   a. Selection and limitation of subject

   b. Determination of the purpose of the paper

   c. Topic outline of subject

   d. Opening sentence (It serves function of the opening paragraph for a longer paper, yet acts as controlling purpose or thesis sentence for both paragraphs.)

   e. Effective transition

   f. Creation of effective title

2. Finally, assign short full-length themes of 250-300 words, limited to five paragraphs

Tenth Grade

1. Review previous grade essentials for the first six weeks.

2. Lead tenth graders into the argumentation or persuasion paragraph, emphasizing:

   a. Three to five paragraphs

   b. Study of techniques of critical thinking and methods of writing to present arguments effectly

3. Acquaint pupils with the positioning of topic sentences in different places for different effects.

4. Branch classes into explanatory themes of how to make or to do something.

5. Concentrate attention on how to make writing interesting through utilization of such aspects of good writing as:

a. Conciseness

b. Precise diction

c. Types of opening paragraphs to catch reader's interest

d. Effectiveness of some direct quotations or dialogue over indirect quotations

e. Appropriateness of humor

f. "Punch" given to a sentence through active, connotative verbs

g. Effective pacing by occasional use of exclamatory sentences and rhetorical questions

7. Provide more practice in the essay question on reference reading and on literature.

8. Use the formal paraphrase as a preparation for next year's precis.

9. Insist that reports of free reading should stress:

   a. Techniques author uses to accomplish certain purposes

   b. Comparison and contrast of various authors of the same genre

Eleventh Grade

1. For the first six weeks review paragraphs of all kinds, particularly the expository theme of five paragraphs (250-300 words) and the paraphrase.

2. Concentrate heavily on precis writing for later use in literature study and reference paper.

3. Step up length through the informational essay of 500-800 words. This:

   a. Requires reference reading

   b. Presents problem of organization

   c. Teaches students to proportion space in body according to relative importance -- a way of achieving emphasis

   d. Teaches transitional paragraph

4. Have pupils move on to the extended definition theme, useful for terms or ideas that cannot be defined adequately in single sentence. Such assignments concern:

    a. Defining a term by distinguishing between the denotation and connotation of words and supporting the distinction by specific examples

    b. Defining abstract terms by familiar examples and simple expressions

    c. Defining a complex term by distinguishing all of its important meanings and supporting distinctions by examples

    d. Defining personal perceptions or subjective emotions by pointing directly at the meaning the terms has for the writer

5. Provide much practice in writing book reviews and in taking essay examinations.

6. Though there are many differences of opinion about the value of the research paper, a length of 1000 to 2000 words might acquaint eleventh graders with such problems as:

    a. Organizing greater amounts of information

    b. Learning to use obvious references in the library

    c. Discovering techniques of footnoting
        (1) What is public domain?
        (2) What must be documented?

    d. Learning the technique of incorporating data from different sources into their writing

7. Assign some personal writing that enables students to reflect upon their literary experiences and to reveal growth in their observation of their surroundings.

Twelfth Grade

1. Review for the first six weeks all expository writing, the short themes confined to 200-300 words, and the precis.

2. Use themes of explanation to introduce new techniques of

    a. Development through cause and effect

    b. Development by analogy

3. Go into the essay of opinion which:

    a. Relates well to the analysis of editorials in magazines and newspapers

    b. Promotes clear thinking through semantics

    c. Teaches that there are essays of opinion that are chiefly explanatory and themes of opinion that are chiefly argumentative

    d. Teaches argumentation to present effectively or to defend convincingly a personal point of view

4. The next logical step is the theme of analysis in which the student:

    a. Examines a problem, situation or subject in order to distinguish its component parts and shows relationships of these parts to one another and to the subject as a whole
        (1) Formal -- attempts to analyze a topic fully
        (2) Informal -- attempts to stress only the most important aspects of the subject

    b. Ranges from examination of something in everyday life (self-analysis) to analyzing complex ideas in literature

    c. Teaches students to avoid expressing an attitude as though it were a fact and to identify facts for themselves and to label for readers those statements to be taken as facts and those which are to be inferred on the part of the reader

5. The final type is the theme of criticism of books and other communication media (plays, television programs, movies, concerts, and art exhibits). This gives students an opportunity to express their reaction to real experiences and to develop critical judgment.

    a. Less academic students should probably confine their critical writing to non-literary topics.

    b. Academically inclined students should write papers of literary evaluation and criticism which call for some research, certainly some real knowledge about literature.

6. If a research paper is required again, emphasis should be placed on the composition itself rather than on the skills of preparing such a paper, upon the adept synthesizing of information, and upon the creative analysis of information.

7. Continue frequent short themes of one paragraph and longer themes of 300-500 words.

8. Less academic students should write as frequently as the student of higher ability, concentrating on the more practical forms:

    a. Letter writing

    b. Personal experience essay

    c. Explanation themes

William J. Dusel characterized well such a soundly motivated writing program as this when he said:

> a. It will make each student feel important and respected as a human being...Is it not understandable that a human being will tend to seek experiences which make him feel he is appearing in a favorable light, and that he will avoid, resist, perhaps even hate those that make him feel unappreciated, inadequate, or inferior?

b. It will strengthen each pupil's confidence in his ability to make himself understood and appreciated in writing.

c. It will ensure that each writer has the good will, interest, and respect of his readers.

GENERAL REFERENCES

Dusel, William J., "Planning the Program in Writing," The English Journal, September, 1956, pp. 320 ff.

Hach, Clarence W., "Needed: A Sequential Program in Composition," The English Journal, November, 1960, pp. 536-547.

Madden, Edgar, "Evolution of A Writing Program," The English Journal, January, 1964, pp. 37-38.

A SUGGESTED MANUSCRIPT FORM

The following form is recommended for use in all written work:

1. Use regular 8½ x 11 notebook or typing paper.

2. Use pen and ink or type for formal assignments.

3. Use black or blue ink or black typewriter ribbon.

4. Respect margin arrangements as follows:

    a. Lined paper:
        (1) Use top line for title
        (2) Respect left-hand margin as marked
        (3) Keep one inch margin at right and at bottom

    b. Unlined paper
        (1) At top of first page leave two inches; leave one and one-half on others
        (2) On left side of paper, leave one and one-half inch margin
        (3) Keep one inch margin at right and at bottom

5. The title must be centered on the first line of lined paper; it should be centered one and one-half inches from the top on unlined paper.

6. All typed papers must be doubled spaced.

7. Skip the line under the title (lined), or begin one-half inch below (unlined).

8. Papers should be well labeled. Information should appear in upper right hand corner of each page. (If paper is folded, the identical information must appear on outside.)

    Example: John Doe
    English 9
    Miss Brown
    September 21, 1963

9. Cover pages should accompany compositions of three pages or more. This page should follow this model:

    THE FOUNDING OF ROME

    John Doe
    History 9
    Miss Brown
    September 21, 1963

PROOFREADING AIDS[1]

ms	departure in manuscript form or neatness
cap	error in use of capital letters
p	weakness in punctuation
sp	error in spelling
frag	sentence fragment
ss	weakness in sentence structure
ref	faulty reference of pronoun
k	awkward expression
nc	not clear
ll	run-on sentence; begin sentence here
gr	grammar mistake
w	questionable word choice
?	meaning not clear

---

[1] Adapted partially from Warriner's English Grammar and Composition

TECHNIQUES AND PROCEDURES

Seventh Grade

1. To help students do some introspection and self-examination, have them write on the topic "The Person I Would Like to Be Like," considering age, character, appearance, occupation, and recreation. To help them envision unfamiliar modes of living, assign the topic "If I Were ____________" (filling in an occupation, a race, a nationality, or a religion).

*2. For slow learners, the teacher may draw and duplicate a series of five pictures, simple and cartoon-like, illustrating some incident eliciting feelings among students (a party, a football game, prank, etc.) Students then complete the series by drawing balloons to the mouths of the characters and writing in what each person said. A series of these "comic book" stories may prepare students eventually for writing an explanatory paragraph to be placed under each picture group.

3. Rather than offer one topic as a personal experience writing assignment, allow students a choice:

    a. A Day I'd Like to Live Over Again

    b. The Meanest Thing I Ever Did

    c. The Hurts of a Bashful Person

    d. Sometimes I Worry About __________

    e. I Am Happiest When __________

    f. Things That Bother Me

    g. When I Am Older

*4. Allow students to "Tell a Whopper" as one form of written expression. After studying tall tales of Paul Bunyon, Pecos Bill, etc., have class members fabricate their own.

5. If students have a tendency to write before thinking, offer this dittoed form as a kind of outline. Students complete the blanks and submit the form with the final draft.

    Topic of Title____

    The following sentence states my central idea_________________

    ____

    ____

I used the following details__________________________________

____

My concluding sentence is____________________________________

____

*6. Help students become conscious of the need for effective beginnings and endings for compositions. Have them search for eye-catching or ear-appealing techniques of the printed page of TV. Then suggest the transfer of such principles to writing.

7. Young students can be introduced to the idea of subordination though they may not yet be aware of its name as such. Put on the board such examples as "Buck was a big dog. He lived on a ranch. There was a foreman on the ranch. He needed money. One day he stole Buck. He sold Buck to some men. These men were going to Alaska." Have pupils offer suggestions for improving.

8. Stress the idea of economy with such directions as "You have only 150 words to spend. Who can get the most for his 150?" Students may then be encouraged to use appositives, compound verbs, "who" and "whom" clauses, etc.

9. As a pre-writing instruction, proclaim some "Helpful Commandment" to be practiced for this particular assignment. As examples, "No word (other than articles) is to be repeated within an interval of seven sentences"; "Nice, pretty, good, and interesting are not to be used"; "Sentences must start in at least five different ways," etc.

*10. A writing assignment correlated with TV could be made periodically, such as dialogue based on the Flintstones.

**11. Borrowing book titles for composition assignments often leads to unusual interpretations. This probably works best at a grade level where students are not familiar with the original intent. From titles written on the board, students choose one and build a paragraph around the idea that comes to mind. The following are possibilities: _War and Peace_, _Crime and Punishment_, _A Tale of a Tub_, _The Age of Innocence_, _Roughing It_, _An American Abroad_, _Fathers and Sons_, _The Idiot_, _So Big_, _The Razor's Edge_, _Life with Father_, _The Deerslayer_, and _You Can't Go Home Again_.

12. A workable exercise for practice of economy in writing is this: distribute copies of three "gun safety" rules, which the students are to condense to an exact number of words and yet retain the important thoughts. Rule #1 is to be reduced to 23 words (there is a cardinal rule in regard to gun safety. Every gun should be treated as if it were loaded. This will prevent many accidents.)

Rule #2 is to be re-stated in 13 words. (Before using a gun, check the barrel for dirt, paper, heavy grease, and other things that might stop up the barrel. The loading mechanism should be checked too for dirt, lint, sand, and other things that might cause the mechanism not to work.) Rule #3 is to be curtailed to 10 words. (You should never leave your gun standing somewhere while you go elsewhere. If you have to leave it, be sure it is unloaded.)

**13. Analysis of character can be made a writing assignment with A Midsummer Night's Dream through the fascinating Bottom. The dramatist must create his characters through their words, their actions, their appearance -- or through views of others. Using Scene II of Act I, characterize Bottom, supporting statements with lines from the scene.

*14. As a lesson on explanation writing, give this assignment: in a page or less write precise directions for drawing a diagram which you have designed. Draw the diagram. When the assignments come in, the teacher could screen them, pulling out the poor ones. Others are tried on the class, the student reading his (with his back to the board) while a volunteer follows the directions on the board...the class deciding if the directions were properly worded.

15. Carry out another explanation assignment by having the pupils write precise directions for performing one of the following processes. Make directions so clear that even a very dull person could not go wrong:

    a. Tying a shoe
    b. Scrambling an egg
    c. Putting on a coat
    d. Climbing stairs
    e. Making a phone call
    f. Curling hair
    g. Tying a necktie
    h. Riding a bicycle
    i. Making a bed
    j. Making a fire

Eighth Grade

**1. Feature the five senses in this descriptive assignment to make the reader see, smell, taste, feel, and hear. Emphasize the use of effective verbs. Have pupils choose one of the following and describe as exactly as possible:

   a. The feel of a baseball snugly caught in a mitt

   b. A bat firmly striking a baseball

   c. A fabric such as satin or velvet

   d. The feel of a baby's cheek, a baby chicken

   e. The take-off of a jet

   f. The smell of burning leaves, roasting coffee, or tar on a hot summer day

   g. The sound of a high wind, noises at night, etc.

   h. The taste of olives, toasted marshmellows, onions, etc.

*2. "Twenty Years Fron Now" is a method of interesting students in a written assignment. They are to write to the teen-agers who, twenty years from now, will follow them in the same school. They may describe sports, recreational activities, careers of the 1960's, fashions, teen-age problems, current events, personal interests. The best of the papers can be stored in a manila folder marked "To be opened by an eighth grade class of this school on the 15th day of the school year 198__."

3. Expanding "personals" from the want-ad columns of newspapers is a motivation source for class writing. Offer several choices to the class and have them interpret the messages.

4. The following are suggested as topics related to pupils' needs and appealing to their imaginations:

   a. If I Could Have Three Wishes Come True

   b. I Want My Husband (or Wife) To Be __________

   c. Tomorrow As I Would Like To Spend It

   d. What I'll Expect of My Teen-age Son (or Daughter)

5. Self-evaluation is the purpose of this writing assignment. Just before the marking period ends and grades come out, have the students comment on their work for the six weeks, what they have learned, what they missed and why, what grade they feel they have earned and why. The teacher may want to be guided by this composition in assigning grades or sharing with parents.

6. For the more subtle area of identifying style, select a paragraph written by some worthwhile author and substitute with weak verbs, remove modifiers, leaving only a bare core. Present dittoed copies of the stripped sample for class reconstruction. Pupils are to be made conscious of the need for exact words and the dangers of wordiness and flowery phrases. Read several of the finished products to the class for comment; then share the original passage.

7. As a writing stress on personification, assign a paragraph on bringing some object to life: the clock on the wall, a penny, a mirror, a refrigerator, a door knob, a shoe, a desk, the moon, a windshield wiper, a mail box, a wastebasket, old tennis shoes, a football, a river, etc.

*8. For emphasis on unique words, catchy phrases, clever coinings, do this "labeling products" exercise. Ask students to imagine they are inside a canned goods factory and have to label at least three products, giving a one-sentence blurb as well. Example: Sassy Sardines: Inside this can are sardines so inviting they wink at you!

**9. Twelfth Night contains many of the elements associated with Shakespearean comedy: the idyllic setting; the confusion caused by mistaken identity; such stock characters as the drunkard, the braggart, the crafty servant, the killjoy or scapegoat against whom the comedy is set off. Indeed, Malvolio clearly serves comic functions. Have students write a paragraph in which they investigate the ways Malvolio becomes a comic butt in the play.

10. This practice helps students to sharpen their sensory sensitiveness. As a homework exercise, pupils are to sit in one spot at home and listen for sounds -- at least five of them -- then write them down using "sound" verbs, nouns, adjectives, and adverbs.

11. This assignment deals with similes. For homework students write comparisons, one student creating his similes but splitting them (putting his answers on the back); in class another student matches them. For example:

    a. On the front of the paper are these:
    (1) "The high plateau was like__________."
    (2) "The fragile vase fell with a crash like __________."
    (3) "The rain fell like __________."
    (4) "The fields from the plane looked like __________."

b. On the back are these:
   - (1) wind chimes on a gusty day
   - (2) scattered pot holders
   - (3) a vast table
   - (4) a string of diamonds

These are then shared with all of the class.

12. Pulling the unique into descriptive paragraphs is the purpose of this exercise. Hand out such subjects as "Trees After the Rain," "Sunset," "The Taste of Sour Lemon Drops," "A View from the Roof."

*13. A kind of Treasure Island excitement can be caught with this twofold composition task. Students first make a map showing the location of a buried treasure, drawing in complete details. An accompanying paragraph explains in prose the directions for arriving at the spot, being as cryptic perhaps as the formula in Poe's "The Gold Bug."

**14. Ditto a pale summary of one of Dickens's vigorous passages of action, mood, description, and dialogue. Then have students duplicate the paragraph, concentrating on putting "flesh and blood" into the skeleton. Then compare pupil-written works with the original.

15. Show students the worth of moving from the abstract to the concrete with this exercise. Have them rewrite the following sentences, transforming the generalities into specific details.

   a. It was a delicious breakfast.

   b. It was a swell football game.

   c. Sally is the typical eighth grader.

   d. I have never seen a more pitiful fellow.

Ninth Grade

1. Suggestions for writing assignments with Shane:

   a. Have students select one of the following quotations with which they agree or disagree; they are to develop their paragraphs with examples from history, from the news, or from personal experiences.
      - (1) "The old ways die hard."
      - (2) "Why should a man bè smashed because he has courage and does what he's told?"
      - (3) "But there are some things a man can't take. Not if he's to go on living with himself."

*b. Ask for a personal essay based upon a sentence similar to one of the following:

(1) "When I was __________, __________ satisfied my demands for a hero (or heroine)." Students are to tell what was appealing about this person, what influences he had, why he was discarded or why retained as they grew older.

(2) "A worthy (or unworthy) idol for young people."

(3) "Why I agree (or disagree) with the high rating given __________ by young people."

**2. This can be done with David Copperfield. As an exercise in the area of argumentation, assign this in conjunction with the novel. Edward Wagenknecht, in commenting on Dora, states "she has to die because there was no capacity for development in her, and therefore, no place for her in David's mature life." Attack or defend his point of view.

*3. Relate typical student problems to assign writings with a kind of "Dear Abby" exercise. A human problem is described somewhat at length, addressed to the student personally and with enough angles to provoke discussion and ward off the "too simple" answers.

*4. Play Hammerstein's "My Favorite Things" from The Sound of Music while class members look at the dittoed lyrics ("Rainbows on roses and whiskers on kittens"). You tell your own favorite things and then have them list theirs, emphasizing the concrete, particular, and evocative.

5. As a rather loosely constructed composition assignment, give out words like "road" or "silver" or "soldier," "autumn," "September," "phew," and have them write for about five minutes on each. Then distribute and read individually. This is a kind of teaser for a bigger writing endeavor.

6. Read a poem like Master's "Levy Silver." Have class write brief, concrete pictures of the faces and the clothes and actions of a couple buying jewelry in a pawnshop (or selling).

7. Gear short writing exercises to evoking student re-duplication of the elements of poetry, such as metaphor and simile. Have students fill in the blanks.

a. The old man's eyes looked like__________________.

b. Her boyfriend's eyes were like__________________.

c. Thoughts filled her mind like__________________.

d. Loneliness is__________________.

e. Her hatred was __________________.

Do the same for personification (Poverty is "a child with a runny nose"), concreteness ("Loneliness is the scream of a train whistle"), onomatopoeia ("the whump of mortar shells").

8. Train pupils to see behind the story, behind the scene. Throw out something like this: "The lady on the bus had watery eyes and hard lines around her mouth. Why? What does she have on her head? on her feet? What kind of coat? What does her hair look like? her eyes? her cheeks?"

*9. Practice the class on revealing character, not through physical description, but through the character's own words and ideas in dialogue. Have students write short passages of character-revealing dialogue for, say, a fat butcher trying to convince a penny-pinching spinster that he didn't have the old thumb on the scale.

10. Another training in use of dialogue could come in this exercise. Set up half a dozen situations for students to develop through dialogue, perhaps not more than two or three interchanges, using substitutes for the overworked "said."

    a. A wife awakens her husband because she has heard strange noises in the house.

    b. A police sergeant questions a suspect.

    c. A motorcycle policeman stops a speeder.

    d. Two teen-age friends discuss their double date of the night before.

11. Tie in with the Odyssey unit by having the class rewrite an ancient myth, legend, or fable in modern dress.

**12. The objective description of a concrete object is one form of the exposition paragraph for this grade level. Distribute the contents of one box of paper clips and have pupils describe their impressions.

13. Argumentation assignments can find an outlet in the school newspaper. Topics can be obtained from the school environment, with stress to be put on the attention-getting devices, thoughtful examples, clever introductions, and snappy conclusions.

14. For a descriptive project, have students in one page describe something beautiful, ugly, or humorous...with perhaps one or two word lessons preceding this.

15. Alternate exposition and description aims with a composition occasionally involving personal experiences. Ask if one of the following experiences has happened to the students; if so, why not share it as a help for someone who has yet to face the heartache.

    a. Having to start all over again in making friends at a new school.

b. Having to find your pet dog dead in the street, run over by a car

c. Having to take a grandparent to a nursery home

d. Having to find out someone you love is an alcoholic

*16. Cartoon-describing is a pleasant way to approach the week's writing task. Have students describe a cartoon and translate its message into words. This sequence could be followed: an interesting introduction, essential features of the drawing (the scene, feelings, and facial expressions), and the meaning of the cartoon.

*17. To stimulate interest for slow learners, the teacher might ask: "What do you think would happen if....?" A group discussion should preceed the actual writing, with teacher help given to the sequence of presenting ideas. What would happen if....

a. You were not compelled by law to attend school?

b. You could not look at television for a month?

c. We received information of an enemy attack to be launched within thirty minutes?

d. You had to live at twenty degrees below zero for six months?

e. The state did not demand licenses to drive automobiles?

f. You were to take a month's vacation on the moon?

Tenth Grade

1. A re-writing of plots is a unique way to evaluate students' understanding of characters. This could be done with Julius Caesar or Silas Marner:

a. Have students write their own accounts of what might have happened at Caesar's funeral had Brutus stayed for Antony's oration and challenged Antony when he saw the mood of the mob turning. With whom might the crowd finally have decided?

b. What would have happened had Caesar listened to Artemidorus and uncovered the plot? What would he have done to protect himself and get his revenge on the conspirators?

c. Suppose that Molly is not lost in the storm on her way to the Red House but arrives with her small child on the night of the great ball to expose Godfrey. What could have happened?

2. For a combination of description and imagination in writing, give out this as the beginning sentence of a paragraph: "The newspaperman stared at the suicide's room, holding now the only known possessions of the man lying unclaimed in the city morgue." They are then to include the following items in any order they desire but ballooned into graphic details:

   a. The soiled, tattered curtains hung crookedly.

   b. The air was close and stale.

   c. There was a bookcase to one side.

   d. Keys dangled in the wide-open door of the bookcase.

   e. The window shades were faded.

   f. Books and magazines were lying on the chair.

   g. The table in the middle of the room was rickety.

   h. An opened package of cigarettes was on the table.

   i. Some ends of burned matches were on the table.

   j. An open shoe box was on the floor.

   k. A pair of old bedroom shoes was on the floor.

   l. A soiled collar was on the floor.

   m. The bed was rumpled.

   n. The bed was littered with old newspapers and clothes.

   o. The walls were papered in ugly yellow.

   p. There were no pictures on the walls.

   q. By the bed was a gas heater.

*3. As something different in an assignment, the teacher suggests the following hypothetical situation: the class has a sum of money to spend, perhaps $2,000. It has been raised by joint effort for a trip to the World's Fair that has been cancelled. The money cannot be returned to individuals; it must be spent for the benefit of the whole class. What are the students' suggestions? They are to write their views and bring reasoning, evidence, and authority to bear as persuasively as possible.

*4. Have each student list three items which he is actually planning to buy in the near future. These are shared with the class, and a discussion follows concerning the steps in a sensible buying procedure. Students are then ready for the assignment: to trace a real or imaginary purchase, from a statement of need to the purchase decided upon, giving reasons for the decision.

5. The last act of Miracle Worker affords a rich background for personal experience writing. The scene records Helen's sudden flash of contact with the outside world. The teacher could then briefly relate the experiences which she personally remembers, and have the students do this in a paragraph.

6. Following a reading and discussion of Hemingway's "The Big Two-Hearted River," make this in-class writing assignment. Which of the following qualities do you like best as describing this story? Choose one and write a one-paragraph essay which proves that point.

    a. Understanding

    b. Unrealistic

    c. Tender

    d. Sentimental

    e. Brutal

    f. Superficial

    g. Realistic

    h. Restrained

    i. Gentle

7. Young people get a chance to "sound off" in this writing suggestion. They choose one of the following ideas for expansion into a well-developed paragraph:

    a. Adults just don't understand.

    b. "I don't care what others think."

    c. Being popular with any group merely depends upon the price one might want to pay.

    d. Although it is important to me to be accepted by others, I still must live with myself.

e. To what extent does the normal high-schooler conform to the pressures around him?

f. What constitutes the most "devastating" pressure in the life of a teen-ager?

g. While it is easy to fool others, it is also possible to fool oneself.

h. Is it ever a good policy to "follow the crowd"?

i. Do I really have a mind of my own?

**8. Possible composition assignments with Julius Caesar could be worked around these:

a. The conspirators have different motives for plotting the assassination.

b. Cassius reveals personal jealousy of Caesar.

c. Brutus comes to disaster partly as the result of a series of errors in judgment.

9. Classroom-writing exercises could strengthen paragraph writing by doing calisthenics in combining ideas. Through use of verbals, appositives, compound verbs, and absolute phrases, pupils could learn to make simple sentences more powerful. Through subordination of dependent clauses, they could create more effective complex sentences. Through coordination of parallel clauses, they could achieve interesting compound sentences. Through removing deadwood, reducing predications, and simplifying phrases, they could write more worthwhile sentences.

10. Have class concentrate on making sentences more forceful by emphasis through: punctuation, word order, subordination, balanced sentences, and repetition.

*11. Think of letter writing as one more outlet for written communication, dealing with exercises for the different kinds of letters: complaint, request or inquiry, application, the personal and the friendly letter.

12. One composition task that will enliven the class can be built around the unrelated two-idea paragraph. These are the directions: Write a single paragraph in which you use these two statements (exactly as they appear), along with appropriate details which you supply. Do not use either as the topic sentence. Fact #1: Jupiter is the largest planet in our solar system. Fact #2: Among the richest resources of the Pacific Northwest are its forests of Douglas fir.

**13. At the conclusion of the study of A Tale of Two Cities, give out the old Victorian formula for story-telling used by Dickens and other novelists of that generation: "Make 'em laugh, make 'em cry, make 'em wait." Have students see what evidence they find of this method in the Dickens novel.

14. As a practice for the skill of description, request that the class turn in a concrete description of a smell or a sound or the face of a fellow student.

15. The literary review could receive some attention at this grade level, with its demanding of narrow choices of subject matter, thoughtful details, logical order of detail, subtlety in that a point must be proved without giving away plot essentials and its subsequent branching out into theme, character, philosophy, and style.

16. Relate at least one composition to personal experiences by asking if any of the following events have happened to the students? If so, why not share it as a help for someone who has yet to face the dilemma.

    a. Having to conceal your disappointment about a gift in order to spare the feelings of the giver.

    b. Having to accept, even in grief, a father's judgment.

    c. Having to be told your parents are getting a divorce.

    d. Having to live with ugly words said between you and someone else.

Eleventh Grade

1. Possible writing assignments based on Ethan Frome:

    a. The narrator, thinking the look on Ethan's face can have been put there neither by "poverty nor physical suffering," finds an explanation that satisfies him. Disregarding these two afflictions, write an essay that explains what Ethan's heaviest cross seems to be.

    b. Have students consider elements in their present environment that might prove a threat to their maintaining their integrity as a human being. Have them explain one of these threats, why it is dangerous, and how they might overcome it.

c. Share with the class Edna St. Vincent Millay's "The Suicides," with this composition in mind: do you think it probable that Ethan would agree or disagree with the thesis of this poem? Support opinions with evidence from the book.

2. These could be assigned in conjunction with the study of the novel The Ox-Bow Incident:

**a. The novel is realistic in both a physical and a psychological sense. Ask pupils to give examples of both kinds of realism, showing what each contributes to the novel.

*b. From the following quotations, assign students to select one with which they agree or disagree. They are to develop their essays with material from the book and from any other source, showing the universal application of the idea.
(1) "Most men are more afraid of being thought cowards than of anything else, and a lot more afraid of being thought physical cowards than moral ones."
(2) "Most people...see the sins of commission, but not of omission."
(3) "All any of us really want is more power."
(4) "...all it had needed was a man."

3. The clash of loyalties is one of the themes of Huckleberry Finn and one that lends itself to a writing assignment. In Chapter 31, Huck wrestles with a conflict of interests -- to Jim on the one hand and to the Mississippi Valley Society on the other. "...I took it up, and held it in my hand. I was a-trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: 'All right then, I'll go to hell!...and tore it up."

Huck's decision is one which he has already made in practice several times before this on the down-river journey. Why then does Huck feel committed to wickedness by his choice? Is Huck's decision one which a boy or a girl today might face in choosing between loyalties? What allegiance does our society expect of its young people? Is friendship the supreme loyalty? Assign this as a composition: in a paragraph, write your own definition of loyalty, including a situation -- fictitious perhaps -- to demonstrate how you would apply it.

**4. A writing assignment on Death of a Salesman for argumentation could come after the giving of the Brooks and Heilman definition for a tragic hero: "...First, the protagonist must struggle, for, if he is unable to struggle or is too passive to struggle, we can feel no more than pity for him. Second, we must feel some sympathy for the protagonist in his struggle: if his death merely gives us satisfaction or, worse still for the purpose of the drama, leaves us indifferent, there can be no tragedy. Third, there must be in the protagonist some limitation or failure -- else we shall probably feel no more than pure pathos at his death or that his death is unfair and undeserved." Have students write an essay in which they show that Willie Lowman meets or does not meet the requirements of the tragic hero.

5. Ask students to discuss whether Our Town qualifies as a comedy under the following definition: "The intent of comedy is to show or expose a social flaw -- that is, to present a situation in which society itself shows weakness. (In A Midsummer Night's Dream, for example, love is depicted as an impermanent thing, seldom based on reason.)

6. The Ox-Bow Incident provides a good springboard for further descriptive writing, with specific details creating a stated or implied mood, conclusion, or impression. A description that creates a clear impression through the use of specific details comes in Chapter One. "It was about three when we rode into Bridger's Wells, past the boarded-up church on the right, with its white paint half-cracked off..." Students are to write a description of a physical scene -- a street, a yard, a driveway -- in which details are selected to create an impression or evoke a mood. Do not state this impression or mood directly in the paper; append to the paper a brief statement of the impression or mood hoped for in the writing.

7. This writing assignment utilizes the skills of abstract thinking and exposition, relating to The Ox-Bow Incident. Justice is the key word in the novel, a high-level abstraction that is difficult to understand unless it is somehow made concrete. The book certainly makes the term concrete and in that sense of the word can be said to define "Justice." We at least know what injustice is. Yet if put to the test, many of us would come up with something that sounds like the definition given by Winder in the second chapter, something that sounds like a variation on the Socratic dialogue, in which the interrogator assumes ignorance in order to force his opponent to make his terms clear or to become aware of the inadequacy of his terms. Using the Ox-Bow Incident as a basis for discussion, have the class write an essay in which they define injustice or any one of the following terms: honor, equality, honesty.

8. After a class discussion of Robert Frost's "The Mending Wall," ask the students to write a paper in which they define and illustrate a figurative wall that prevents humans from having meaningful contact with others.

**9. For more thoughtful readers, this could be a writing assignment for The Turn of the Screw. The James novel has been characterized as a variation of the Garden of Eden story. Such an interpretation does not appear to be so far-fetched when we consider, for example, that the description of Quint makes him appear serpent-like and that the setting is idyllic, removed from the world. Invite a few students to point out in a written discussion those features of the plot that would support such an interpretation. In their introductory material, they indicate the general outline of the Biblical story.

10. Following the study of Ethan Frome, discuss Hegel's definition of tragedy: the protagonist is forced to choose between two "goods." That is, he is faced with a loyalty on the one hand to, let us say, his religion and on the other to his friend. Tragedy shows these loyalties in collision. The more equal the forces exerted on the hero, the more unlikely the conflict is to be resolved. From this point of view, have pupils prove or disprove that Ethan is the tragic figure in Wharton's novel.

11. A comparison of two poems by the same author is frequently useful as a device for the poetry unit. The first of the Emily Dickinson pair appears in the Adventures in American Literature text, p. 763; the other is this on death:

> "Death is a dialogue between
> The Spirit and the dust.
> "Dissolve," says Death. The Spirit, 'Sir,
> I have another trust.'
>
> Death doubts it, argues from the ground.
> The Spirit turns away,
> Just laying off, for evidence,
> An overcoat of clay."

Have the students read the two. One of these has an obvious appeal for the beginning reader, in that it is characterized by being sentimental, rhetorical, and didactic; the other is likely to have more meaning for the mature reader. Let them choose which they think is the better poem and why.

*12. Try "The Volcanic" technique as a break from literary analysis. Ask three girls to serve as a panel to discuss "What I Don't Like About Boys." Maintain a strict silence in class while the panel finishes, ask the boys to write their replies to the girls. Some rather stimulated compositions should come in.

13. Call for written responses of an applauding or contradicting nature to these quotes written on the board:

    a. "The character of a man is made for him, not by him." -- Owen

    b. "Man is a dwarf of himself." -- Emerson

    c. "Happiness is the occasional episode in a general drama of pain." -- Hardy

    d. "Prosperity can bring corruption." -- Franklin

*14. Make an opportunity to use the classic Hawthorne for a modern dilemma. If it is true that "there can be no outrage more flagrant than to forbid the culprit to hide his face for shame," (The Scarlet Letter), should TV cameramen be allowed to take pictures of offenders who do not want publicity? Discuss.

15. A composition possibility with The Scarlet Letter is to call for a discussion of the major "sins of the spirit" committed by Hester, Dimmesdale, Chillingworth, and the Puritans. In their conclusions, they are to decide whose "error" is the most grievous and why.

Twelfth Grade

*1. Suggestions for writing assignments on The Lost Horizon:

    a. The cover blurb possibly describes the Hilton novel as a love story. Students discuss whether they think this term fits the essence of the novel. Why or why not?

    b. Have them explain the title, both in its realistic and symbolic significance.

    c. Ask students to give a picture of their personal Shangri La. (Where would it be? What would it permit them to do? What kind of persons would it encourage them to be? Can it be approximated in their present environment? How?)

2. Twelfth graders can be strengthened in the practice of comparison by this analysis assignment from Cry, the Beloved Country. In II Samuel of the Old Testament occurs the culmination of the uprising of King David's son Absalom to overthrow his father's rule. Grieving David, learning of his rebel son's death, cries out, "O my son Absalom, my son, my son...! Would God I had died for thee..." Ask them to write two or three paragraphs explaining Mr. Paton's choice of "Absalom" as a name for the convicted boy in the book.

3. An analysis of Oscar Wilde's caustic statement about the parent-children relationship can be utilized with Cry, the Beloved Country. "Children begin by loving their parents; as they grow older, they judge them; sometimes they forgive them." In a paragraph discuss the extent to which the Paton novel bears out Wilde's comment, using only one or two families to illustrate their point.

4. This can be an explication assignment on Macbeth that uses analysis of the dramatist's purpose. In this tragedy, Shakespeare creates a pervading dark mood or atmosphere in which the characters are to be developed and the action is to take place. It is important to do this before the death of Duncan, to make that most unnatural crime seem plausible. Therefore, the play opens in foul weather with the witches a kind of infection on the landscape. Eliminating these as a more obvious manifestation, select and discuss in a paragraph or two another passage prior to Duncan's murder which effectively lends blackness to the scene and indicate how this is achieved.

5. Assign this as an argumentation composition on Macbeth. J.B. Priestley in his essay on this tragedy contends there is a lapse in Shakespeare's characterization: "My own view is that Shakespeare...felt so strongly impelled to hurry us into the atmosphere of darkness and evil that he had to omit a scene that we need very badly. This scene...chiefly played between Macbeth and his wife, would have shown us what kind of relationship existed between them before any crime was committed or even considered." Let pupils attack or defend this contention by analyzing those scenes (beginning with the letter) leading up to the murder.

6. The definition of a tragic hero could be the basis for this composition assignment on Oedipus Rex. According to the definition given by Brooks and Heilman as a paraphrase of Aristotle[1], ask seniors to show whether or not Oedipus fits these characteristics of the tragic hero.

---

[1] See Grade 11, #4, Procedure.

7. Self-knowledge is a dominant theme of both Oedipus Rex and The Secret Sharer, Oedipus, against the advice of others, desires the truth at all costs. The Captain gains self-understanding through the agency of Leggatt. Assign an essay in which class members compare and contrast the effects of self-knowledge on Oedipus and the Captain.

8. Following the study of Hamlet, as a comparison-contrast assignment, have seniors write an essay of moderate length around the contention that Bazarov is a Russian Hamlet, Lord Jim a modern Hamlet. Students are to defend or attack the aptness of these comparisons, supporting their points of view with specific references to the texts.

9. An assignment born of Frankenstein which could help to develop writing style is this:

    a. Univac is the ultimate in machines that think. Depending on your attitude toward science, write a paragraph or two in which Univac's opinion of the world is made clear. Use the device of Univac to express your ideas.

    *b. Find in the local newspaper an account of a crime in which facts are made secondary to the horror or the scene, the motive of the crime, the victim. Write a paper showing the use of the Gothic elements as a literary device today.

    *c. If you have seen the movie Frankenstein, discuss the liberties the director took with Mrs. Shelley's book.

    **d. Consider the possibility that Mrs. Shelley had read The Tragical History of Dr. Faustus. Prove that she was or was not familiar with this drama.

10. From the reading of The Picture of Dorian Gray, consider such assignments as these for writing:

    *a. Select a device, such as a mirror, and through it write the thoughts of someone as he looks at it. Then write the thoughts you yourself would have as you look at your own picture.

    **b. Contrast John Keats's attitude toward beauty as expressed in "Ode on a Grecian Urn" with that of Oscar Wilde.

    c. "I am afraid that women appreciate cruelty, downright cruelty; more than anything else...they love being dominated." Have pupils write a short essay of personal opinion regarding this outlook.

11. In conjunction with The Return of the Native, have students consider these as composition possibilities:

**a. Egdon Heath is strongly influential in the novel. Consider carefully the following statement: "Take all the varying hates felt by Eustacia Vye towards the heath, and translate them into loves, and you have the heart of Clym." Write a theme, telling first, all the heath meant to Eustacia; then all it meant to Clym. Show, last, how the heath conquered them.

*b. The feeling here is very strong that human beings are helpless in the hands of Destiny. If things had happened just a little differently, perhaps a few moments earlier or later, the outcome would have been quite different. Select three or four such incidents; discuss the working of Fate and the helplessness of human beings in Hardy's novel.

12. Composition assignments for Lord Jim:

a. Apply the following quotation to Jim. How has he prepared himself to be courageous, finally? "As to moral courage, I have very rarely met with the two o'clock in the morning courage: I mean unprepared courage." (Napoleon)

**b. Relate the following quotation to Lord Jim: "The mark of the immature man is that he wants to die nobly for a cause, while the mark of the mature man is that he wants to live humbly for one." (Salinger)

*13. Have students watch for the motivations and tricks of advertising persuasion, writing them up in a short discussion. Advertising is a ready source of false argumentation, such as "Always milder..." (than what?); "Elect Wallis Krunch your mayor; he is a veteran of both World Wars..." (so was Hitler).

14. In class, study the differing techniques of different points of view in rival newspapers about Barry Goldwater, Lyndon Johnson, or John F. Kennedy. Point out the necessity for knowing the point of view of any biographer. Then distribute packets of materials about a hypothetic juvenile murderer of a Puerto Rican by a wealthy thrill-seeker. Packets contain a police report, cold and factual; typescripts of interviews with each boy's parents, with damning evidence by parental eagerness to absolve; and despositions of a few confused witnesses. First assignment is to write a news account for El Diario or the Daily News; second, an objective statement along the line of Bruce Catton, judging neither side but giving a warmth of detail.

*15. Try giving out dictated beginnings for imaginative narration. Borrow the opening of Loren Eiseley's "The Fire Apes": "I was the only human man in the world who saw him do it. Everybody else was hurrying." Have students complete this in a one or two page treatment of suspense.

EVALUATION OF WRITTEN COMPOSITION

Proper evaluation is essential. How easy it is for teachers to make ineffective any good course of study by causing students to lose all interest in wanting to improve their writing ability! The way teachers evaluate writing assignments largely determines whether a writing program will be successful -- that is, whether students really will want to learn to write. A teacher who reads themes quickly, marking only a misspelled word here and there, inserting a comma or two, writing opposite one paragraph "undeveloped," and putting on a grade not showing respect for a pupil's efforts is not helping a pupil to improve his ability to write. Marking papers in this way is practically worthless because it is obvious to the student that his paper did not receive a careful reading, that the teacher was not interested enough in him or his ideas to make a comment. How can a student be expected to improve his composition with such a perfunctory reading? How can a student become interested enough to want to improve?

On the other hand, the conscientious teacher who with symbols and abbreviations marks almost every error in spelling, punctuation, and grammar and every idiom or word which he doesn't like and makes no comments on the pupil's ideas is about as defeating. Such marking tells a student only that he has written badly. Unless a student is mature and really interested in learning how he can improve, he probably will write his next theme just as poorly and dislike every minute of it. To be interested in improving his ability to write, a student must feel that his teacher has respect for his efforts. The way a paper is marked will convey this impression if the teacher shows his appreciation for a well-turned phrase or a particularly good image; if the teacher offers suggestions for improvement reasonably, not dogmatically. If in his writing, a student is to consider content, organization, and mechanics in that order of priority, the teacher, too, must, by the way he evaluates a paper, give students that impression of relative importance.

A teacher really interested in helping a student to improve his writing ability will individualize his evaluation to stimulate the interest and thinking of each student. Conferences are the best way in which to discuss a theme with a student but because they are impossible to have for every theme, the next best way to approximate a conference is the written evaluation of the theme. Such marking takes time, but unless a composition is properly evaluated, it might just as well not have been written. It is far more effective to have less writing but to have that which is done evaluated well and revised than it is to have a theme every week which is read only cursorily.

One final step to help create respect for young writers of whatever ability is to share their efforts with the class, since no writing is valid and complete as communication until someone has read and responded to it. "Every student has something to contribute," Grant Redford reminds us in an excellent article, "even though rarely a fully developed idea or experience. Therefore, the teacher will do well to share with the class the elements of each paper which will stimulate them to wanting to share also and which will courage the writer to feel that he is more and more doing those things which make his communications more accurate, more effective, more true."..."Seeing that not only the teacher but the class is interested in what he has to say, the student will want to make it as good as possible. Each student will be eager to make his contribution once he is led to realize that he has a contribution to make and that it is both his privilege and his responsibility to make it."[1]

SOME EVALUATIVE CRITERIA

1. The aims of teaching expression through writing include the habit of clear, orderly thinking about matters within the learner's own experience and the power to organize and express thought and feeling effectively for others. For appraising such significant aims, evidence can usually be found in only one place -- the pupil's composition folder with its accumulation of writing saved over a period of time. The care and pride with which the pupil has kept his folder can be estimated.

    a. Has he saved all his papers?

    b. Are they carefully arranged?

    c. Are there revision and practice drills and improvement lists?

    d. Do the compositions actually exemplify growth in clear, orderly thinking?

    e. Is there a decrease in hasty generalizations? prejudice? narrowness of sympathy and understanding?

    f. Do the later compositions avoid the errors and problems of the earlier ones?

---

[1] Clarence W. Hach, "Needed: A Sequential Program in Composition," English Journal, November, 1960, pp. 546-547.

2. Use Graphic Charts to Identify Problems -- Teachers often puzzle about the papers of students who have ideas but who make serious errors in written expression. To encourage such students -- and these are often above average individuals -- some teachers use double grades; others use graphic devices in evaluating each theme. Below appear reproductions of three stamps used for grading themes:

Ideas
Organization
Mechanics
Appearance
Grade

Subject__________ Style__________
Originality______ Mechanics______
Organization_____ Appearance_____
Grade___________

Content____
Organization___________________________________
Reasoning______________________________________
Style____
Mechanics______________________________________
Grade____

POINTS TO CONSIDER IN CORRECTING THEMES

1. Purpose
    - a. How clearly is the purpose or thesis stated?
    - b. How well is it achieved?
    - c. Is the topic sufficiently limited?
2. Content
    - a. Are the main ideas evident to the reader?
    - b. Are details given to develop main ideas or topics?
    - c. Are examples used to illustrate and support general statements?
    - d. Is the content related to the writer's purpose?
    - e. Are facts or evidence accurate or verifiable?
3. Organization (Unity)
    - a. Does the introduction prepare the reader for what follows?
    - b. Is there a clear relationship among main ideas?
    - c. Are transitions from one idea or topic to another clearly made?
    - d. Does the theme have a definite, satisfactory conclusion?
4. Style (Flavor)
    - a. Is sentence structure varied and smooth?
    - b. Is diction vivid and suitable?
    - c. Is figurative language fresh and fitting?
    - d. Is the tone appropriate to purpose and subject?
    - e. Does the theme hold the reader's attention?

5. **Mechanics**

   a. Have the conventions of grammar and usage been observed?

   b. Is correct punctuation used to aid the reader?

   c. Are words spelled correctly?

   Note: If the errors in mechanics detract from the readability and content of the paper, give a split grade, the lower grade for mechanics.

ADDITIONAL EVALUATION TECHNIQUES

Use Ideaform Paper

The National Council of Teachers of English prints a special composition paper prepared by the members of their High School Section Committee with the advice of teachers of composition courses. On the back of each sheet are spaces for the teacher to comment on the ideas or content of the pupil's writing, and a place to check such items as organization, spelling, and sentence structure.

Use Pupil Evaluations

Read aloud a composition and ask everyone in the class to write a comment. Then collect and read aloud the comments, discussing both comments and the composition.

Try Self-Evaluation

At regular intervals or just before grading periods, students write self-evaluations which include a statement of errors they have learned to overcome. Such self-evaluation may be used to check growth in organization, paragraphing, spelling, awareness of loose thinking.

Grade With Other Teachers

Evaluating the compositions of students is always a highly subjective procedure. Teachers' estimates of quality vary markedly, and although it will never be possible to standardize such evaluation, it is almost always a profitable, and sometimes a very chastening experience for a group of teachers to read the same set of compositions and rate them separately. For a secondary school teacher, one value of grading papers with several of his colleagues lies in the evidence on whether or not he tends to be an easy, typical, or overly severe grader. Quite often a grading bee of this kind results in a departmental study of the aims of composition and the standards that are reasonable to expect. Inevitably such a study brings about some improvement of instruction and evaluation. In evaluation, the teacher tries to be *comprehensive, avoiding concentration on any single aim such as the mastery of conventional mechanics. Evaluation should be continuous and flexible*, taking advantage of variety of methods, both formal and informal. *Above all, it should encompass the expression of both reason and imagination*.

GENERAL REFERENCES

Davis, Sylvia, "Fun with Paragraphs? It's Possible!" *English Journal* April, 1963.

English Curriculum Guide, Tamalpais Union High School District, Larkspur, California, 1952.

English Language Arts in the Secondary School, New York: Appleton - Century - Crofts, 1956.

Johnson, Eric, "Stimulating and Improving Writing in the Junior High School," *English Journal*, February, 1958.

Josephs, Lois, "A Disciplined Approach to Creative Writing," *English Journal*, October, 1962.

Loban, Ryan, Squires, *Teaching Language and Literature*, New York: Harcourt, Brace, and World, Inc., 1963.

O'Malley, William, "Literary Craftsmanship," *English Journal*, April, 1963.

Reeves and Wiley, *Understanding the Novel, A Seminar Approach*, Book Two, New York: Doubleday and Company, 1963.

Ryan, Margaret, *Teaching the Novel in Paperback*, New York: Macmillan, 1963.

APPENDIX

List of State Adopted Texts

The Slow Learner

Some Spelling Rules

The Art of Questioning

The History of the English Language

Ways of Evaluating Student Progress

Scope and Sequence Chart

STATE-ADOPTED LANGUAGE ARTS TEXTBOOKS
as of June, 1963

Book	Copyright	Publisher	Date of Adoption
Dictionary			
Webster's Student Dictionary	1950	American	1952
Drama			
Ommanney, The Stage and the School, 3rd ed.	1960	McGraw-Hill	1963
Language-Composition			
Tressler et al., Junior English in Action (grades 7, 8)	1956	Heath	1959
Tressler et al., English in Action (grades 9, 10, 11, 12)	1955	Heath	1959
Warriner et al., English Grammar and Composition (grades 7, 8)	1963	Harcourt,Brace & World	1963
Warriner et al., English Grammar and Composition (grades 9, 10, 11)	1958	Harcourt,Brace & World	1959
Warriner et al., English Grammar and Composition, Complete Course (grade 12)	1957	Harcourt,Brace & World	1959
Warriner et al., Advanced Composition: Books of Models for Writing	1961	Harcourt,Brace & World	1963
Literature			
Adventures Series (Grades 7-12)	1958	American	1956
Reading			
Bailey-Leavell, Worlds of Adventure (grade 7)	1956	American	1956
Bailey-Leavell, Worlds of People (grade 8)	1956	American	1956
Sheldon-McCrackon, High Trails (grade 7)	1958	Allyn	1963

Book	Copyright	Publisher	Date of Adoption
Sheldon-McCrackon, Widening Views (grade 8)	1[illegible]58	Allyn	1963
Caughran-Mountain, High School Reading (Book I, grade 9)	1961	American	1963
Pooley et al., Vanguard (grade 9)	1961	Scott-Foresman	1963
Speech			
Irwin-Rosenberger, Modern Speech	1961	Holt,Rinehart	1963
Spelling			
Lombader-Kottmeyer, New Spelling Goals (grades 7, 8)	1955	Webster	1958

THE SLOW LEARNER

The Slow Learner is truly the child in limbo. He is a "Johnny come lately" on the educational scene and reflects its confusion, uncertainty, and lack of clear direction. In one sense, he is a threat to the authoritarian academic teacher or educator who still conceives of high school as a place where the elite are prepared for college. In another sense, he represents the confusion of a society in transition, in which the very mores and ethics which have been bulwark of this society are in the process of change. His presence tightens the forces which want to maintain the status quo, but he is too many in number and too complex in the problems he presents to be pushed into the background. He is there. He is a reality in the classroom. His behavior dare not be ignored.

If this sounds like a sweeping indictment of our educational system, it is not meant to be. The school reflects the values of the larger community it serves. People have not yet faced up to the problem, although they are affected by it in many and diverse ways. One can and should criticize the school systems for not facing the problem realistically until it was almost out of bounds, and for not presenting the dynamic leadership which should be their function.

The needs of the slow learner are easy to define. When his needs are not met, the school is faced with a myriad of serious problems, ranging from crime and physical aggression to overt manifestations of serious emotional disturbances. These problems affect every person in the school. Until and unless the schools face the reality, accept the challenge, offer the leadership, and develop a coherent, consistent program, the slow learner will remain in limbo, and all of society will pay the penalty.

Adapted from Temple University
Publications

In the pages that follow, you will find sample lesson outlines and approaches that have been found effective in the slow learner program developed by Dr. Samoff at Temple University.

Adapted from "What's The Good Word?" by Maxwell Nurnberg, Simon and Schuster, New York, 1942.

HOW SPEECH BEGAN

Gesture ______________________________

____

Theory ______________________________

____

A. Why did language start?
   1. Man needed sounds (words) to take the place of gestures.
   2. Cries became sounds that had meaning.
   3. When man began speaking, he stopped being an infant.

B. How did language start?
   1. No one knows for sure, but there have been many theories. No one knows when man started speaking.
   2. Echoes - Echoes are sounds in nature that bounce back.
      a. Sounds in nature
         (1) whippoorwill, bobwhite
         (2) mur mur
         (3) bow bow
         (4) choo choo
      b. Called bow wow theory of language.
   3. Pain
      a. Same sound was used again and again for the same pain
      b. Called pook-pook theory of language.
      c. Beginning of interjections
         (1) oh! (2) ouch! (3) ah! (4) wee! (5) wow!
   4. Sound effects
      a. When man made some gestures, he probably made some sounds.
      b. After a while, the gesture became a sound. Then the sound became a word.
      c. A word is a sound with meaning.
      d. Called wig-wag theory of language.
   5. Work
      a. Working together makes a heavy load lighter.
      b. Men pulling a heavy log work together; grunt or chant together heave haul, heave haul, heave haul, heave haul
      c. Called yo, he, ho theory of language.
   6. Romance
      a. Can't leave love out.
      b. Man made sounds to attract attention to himself, to whisper sweet sounds.
      c. Called yoo-hoo theory of language.

NAMES

"And out of the ground the Lord God formed every beast of the field, and every fowl of the air; and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof. And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field.........."

How Speech Began

Primitive man named many more things than Adam was asked to. He named:

Trees ______________________________

Fruits ______________________________

Birds ______________________________

Animals ______________________________

Flowers ______________________________

People ______________________________

Feelings ______________________________

Places ______________________________

Qualities ______________________________

All these names of people and things that exist in space or within the experience and mind of man are called NOUNS, a word that means NAMES.

ACTION!

You can't tell stories with nouns. Nothing happens when you use only nouns. And when nothing happens, you have no story. But things were happening, and man wanted to tell them.

Birds _________. Trees _________. Men _________. Tribes _________.

Fish _________. Flowers ________. Love _________. Hate _________.

These words of action are called VERBS. Verbs tell what the noun does, or what happens to it, or what it is. With them a thought is born, a story can be told.

Our newspapers, in their headlines, can and do use nouns and verbs to tell their story:

Dodgers Clinch Pennant
Hungarians Flee Reds
Earthquakes Hit California

Indians in Hollywood productions, or anyone trying to use a foreign language, or children in all languages use and understand sentences containing only nouns and verbs:

Chief smoke pipe.
Want food.
Mama spank.

Find the nouns in the following sentences and underline them. Find the verbs and draw a circle around them.

1. The team won.
2. The team won the game.
3. Boy meets girl.
4. Boy and girl fall in love.
5. Boy tells parents.
6. Girl tells parent.
7. Parents give permission for marriage.
8. Boy and girl marry.
9. The story ends.

1. A man lives in Philadelphia.
2. A man works in a factory.
3. The man earns money.
4. Man likes his work.
5. The man has responsibility.
6. A woman lives in a house.
7. Woman takes responsibility for the house.
8. Her house holds a family.

Write five sentences, short ones, using nouns and verbs. Underline the nouns. Circle the verbs. Make your sentences simple, but clear.

WORD FUN ("What's the Good Word?" by Maxwell Nurnberg), Simon and Shuster, New York.

1. I spilled some tea into my saucer.
   I poured some tea in my saucer. (Which is worse table manners?)

2. I stood in the country for two months.
   I stayed in the country for two months. (Which was more restful?)

3. In the theater, there were five people beside me.
   In the theater, there were five people besides me. (Which is more lonely?)

4. I lied in bed this morning.
   I lay in bed this morning. (Which is worse?)

5. The boat left when I arrived at the dock.
   The boat had left when I arrived at the dock. (In which sentence could you still wave good-by to your friends?)

6. Thirteen girls knew the secret, all told.
   Thirteen girls knew the secret; all told.

7. I took the dirty-looking dog home.
   I brought the dirty-looking dog home. (Which would your mother prefer?)

8. Tom: I am here for two years.
Dick: I have been here for two years. (Where might such a conversation take place?)

9. I left him convinced he was a fool.
I left him, convinced he was a fool. (Which sentence shows better salesmanship?)

10. The bandits robbed the banker's son.
The bandits stole the banker's son. (Which was the greater crime?)

11. I ran around four blocks.
I ran about four blocks. (Which made you more tried?)

12. I had a cold, so I stood in bed all day.
I had a cold, so I stayed in bed all day. (Which was better for the cold?)

13. I'll find out if my father is at home.
I'll find out whether my father is at home. (In which sentence are you going to question your father?)

14. I bet him 6 - 1.
I beat him 6 - 1. (Which probably refers to a game of tennis?)

15. Leave me out.
Let me out. (Which sentence means don't include me?)

PUNCTUATION

1. We are going to eat John before we go another step.
(Use a comma or commas where they'll do the most good.)

2. Gilbert Stewart Edgar Allen and I played a little pinochle.
(Punctuate properly, making sure you have only a three-handed game.)

3. If you want to shoot the attendant will load the gun for you.
(Make the sentence safe for the reader by proper punctuation.)

4. Please let me have some honey.
Please let me have some, honey. (The table manners are fine, but which is sweeter? Explain!)

5. What's the latest dope?
What's the latest, dope? (Both are slang greetings, but which is insulting?)

6. Mr. Smythe, the secretary is two hours late.
Mr. Smythe, the secretary, is two hours late. (In which sentence is Mr. Smythe likely to get scolded?)

7. All Joe's clothes, which had been put into the car, were stolen.
All Joe's clothes which had been put into the car were stolen.
(In which case was Joe left with only the clothes on his back?)

8. While we were eating the dog began to bark.

9. If you wish to shoot the guide will tell you when.

10. In short books help to give us a richer experience.

11. When he fired the bullet always found its mark.

12. Two years before the World War had begun.

13. As I was leaving my mother returned.

14. On the path leading to the cellar steps were heard.

15. Higbe walked Young and Moore hit a two-base hit off the right field wall.

16. I don't see anyone but my brother is sure someone is hiding in the woods.

17. I shall always remember him for his kindness gave me my first start.

18. The soldier dropped a bullet in his leg.

19. Every lady in this land
Has twenty nails upon each hand
Five and twenty on hands and feet
All this is true without deceit.

20. Our hero enters on his head, his helmet on his feet, his sandals on his brow, a cloud in his right hand, his trusty sword in his eye, a savage glare.

21. Gime flies one cannot they fly too fast.

HOW CAREFULLY DO YOU READ?

Read each sentence below carefully. Then do what it says.

1. Draw a line around the number of this sentence.

2. Draw a line under the last word in this line.

3. Cross out the longest word in this line.

4. Draw a line around the shortest word in this line.

5. Above the letter X make a small cross.

6. Draw a line under the first letter after h and draw a line through the second letter after j.

a b c d e f g h i j k l m n

Do what the directions say:

1. Draw a line under the word COAT.

2. Draw a line around the word BLACK.

3. Draw a line above the word RUN.

4. Draw a line from c to y through the word CANDY.

5. Draw a line under the second word in this line.

6. Draw a line around the first word in this line.

7. Draw a line through the shortest word in this line.

8. Draw a line above the last word in this line.

9. Draw a line through the word beginning with d in this line.

10. Draw a line above the longest word in this line.

11. Draw a line around the number of this line.

12. Draw a line under a word beginning with u in this line.

13. On the line below put an x at (a) and a y at (b)

(a) ________ (b) ________

14. How many letters are there in the first word in this line?

15. Draw a line through the first, second, and fourth words below.

cake are big tree hunt

16. How many times does the letter a appear in this line? _____

17. Draw a line from boy to tree, passing below house and above car.

Boy house car tree

18. At the right below write the number of the page on which this lesson is printed.

Answer ________

19. If four is more than six, write the word "more" on the line below. If not, write the word "less." __________

20. Write the name of an animal which is spelled with five letters.

21. Draw a line through the letter below that comes earliest in the alphabet.

z v s b d g m k

BRIEF BIBLIOGRAPHY OF MATERIALS FOR REFERENCE

For the teacher

Carlsen, G. Robert. "English For the Ungifted," The English Journal, May, 1961.

Dawson, George and others, "The Untalented Student," The Clearing House, April, 1961.

Featherstone, William B. Teaching the Slow Learner, Bureau of Publications, Teachers College, Columbia University, 1951.

Fernald, Grace M. Remedial Techniques in Basic School Subjects, McGraw Hill Book Co., New York, 1943.

Meade, Richard. "Who Can Learn Grammar?" The English Journal, February, 1961.

Nurnberg, Maxwell. What's The Good Word? Simon and Shuster, New York, 1942.

Snouffer, Mary and Rinehart, Patricia. "Poetry For the Reluctant," The English Journal, January, 1961.

Wulfing, Gretchen. "Helping the Slow Learner," (Free brochure) Ginn and Company, Boston.

Yarborough, Betty. "Teaching English to Slow Learners," Teacher's Notebook, Spring 1962. (Free brochure), Harcourt, Brace & World, New York.

For the student

Jim Forest Readers (about $2.00 each), Harr Wagner Publishing Comp
609 Mission Street, San Francisco 5, California.

For the student (cont'd)

Deep-Sea Adventure Series ($1.84 - 2.00 each), Harr Wagner Publishing Company, 609 Mission Street, San Francisco 5, California.

The Reading Road to Spelling (Workbook), Row-Peterson, Evanston, Illinois.

Companion Series to Adventures in Literature, Harcourt, Brace & World.

A.	Adventures for You	Grade 7
B.	Adventures Ahead	Grade 8
C.	Adventures for Today	Grade 9

Common Sense English Series, Books I & II. Harcourt, Brace & World.

English 2200 (Programmed Instruction), Harcourt, Brace & World.

Let's Read, Book I (7-8) and Book II (9-10), Holt, Rinehart, Winston, 1962.

Developmental Reading Series (Text Workbook), Lyons & Carnahan, Atlanta, 1962.

A. A Call to Adventure (Grade 7) with
    (1) Skill Development Book (Regular)
    (2) Classmate Edition (Slow Learner)
B. Deeds of Men (Grade 8) with
    (1) Skill Development Book (Regular)
    (2) Classmate Edition (Slow Learner)

SPELLING RULES

It is suggested here that as a result of student-teacher examination of words as pertains to their formation, the Inductive Method be used as a means of having students, through observation, "see" the formation of words and make generalizations which might well lead to the following rules:

1. Every syllable must contain a sounded vowel.
2. The plural of most words is formed by adding "s" to their singular: boy, boys.
3. A word ending in "y" preceded by a vowel generally adds "s" to form the plural; a word ending in "y" preceded by a consonant changes the "y" to "i" and adds "es" to form the plural: monkey, monkeys; baby, babies.
4. A word ending in a hissing sound such as "s," "ss," "ch," "sh," or "x" forms its plural by adding "es": circus, circuses; box, boxes; dish, dishes.
5. The plurals of letters, figures, and signs are formed by adding "s" to the singular: "His 6's look like o's."
6. The letter "q" is always followed by the letter "u": question, quarrel, quack.
7. As a rule the "s" in the prefix "dis" is not dropped or doubled in combination: disappear, disappoint, disposal, and dismissal.
8. Words ending in silent "e" usually retain the "e" before a suffix beginning with a consonant: safe, safely; arrange, arrangement; hate, hateful.
9. Words ending in silent "e" usually drop the "e" before a suffix beginning with a vowel: like, liking; use, using; arrange, arranging; arrive, arriving.
10. Nouns ending in "ness" are formed directly by adding the suffix to the adjective; hence, be careful about words like these: mean, meanness; sharp, sharpness; stubborn, stubbornness; keen, keenness.
11. If "y" is preceded by a vowel, keep the "y" when adding a suffix: gay, gayest; boy, boyish; bouy, bouyant. Exceptions are daily, paid, said, laid.

12. A final consonant following a vowel in a one-syllable word is doubled before a suffix beginning with a vowel: bud, budding; dot, dotting; cut, cutting.

13. Words ending in "c" have a "k" inserted before "e," "i," or "y" in order to retain their hard sound: picnic, picnicking; frolic, frolicky; panic, panicky.

14. After "c" or "g," if the suffix begins with "a" or "o," the "e" is retained to preserve the soft sound of "o" or "g": advantage, advantages; change, changeable. There are exceptions.

15. In words with "ie" or "ei," when the sound is long "e," use "i" before "e" except after "c": achieve, believe, ceiling, deceive, wield, priest.

16. The apostrophe is never used for possessive pronouns because they are already in the possessive case: its, theirs, yours, and hers.

17. Numbers are used in giving dates and for long mixed figures: February 14, 1964; population 125,468,950 people.

18. Words are used for even amounts: two thousand, three hundred.

NOTE

Those teachers who would like to explore the linguist's view of spelling problems might wish to own: Sound and Spelling in English by Robert A. Hall, Jr., Chilton Books, Chilton Company, Philadelphia, Pennsylvania, Price: $1.00.

THE ART OF QUESTIONING[1]

The oral question is the most useful tool in teaching. Its purposes are:

1. to foster thought
2. to motivate
3. to teach
4. to drill
5. to guide in development of attitudes, interests, appreciations and desirable conduct
6. to test achievement or learning

WHAT IS AN EFFECTIVE QUESTION?

1. It should conform with the purposes of the educational activity.
    a. Drill and memory questions should be concise in structure and should elicit a similar response. Example: How many bones has the upper arm?
    b. Thought questions should be couched to stimulate thinking before the response is evoked. Example: Why should we use a tourniquet on the lower leg for a cut on the ankle?
2. The wording of the question should be brief, clear and definite.
3. It should be adapted to the ability and experience of the pupils.
4. The question should center on one idea only.
5. It should be logical -- but the sequence should be psychological.
6. It should be stated in good English.
7. Thought and discussion questions should not be bound by the wording of the text, and should be independent of its organization.

---

[1] Dr. Joseph Mersand, Curriculum Bulletin, No. 12, Series of 1961, New York: Jamaica High School.

8. It should present a challenge to the class as a whole, and yet evoke the answer sought. Short periods of silence should not cause worry. There should be a pause between the question and the answer in thought questions. A good question should not result in a showing of hands for several seconds.

   Questions that meet the criteria stated must be prepared conscientiously, and practiced patiently.

TECHNIQUES OF QUESTIONING

1. Voice -- use a natural, conversational, interested and confidential tone. The tone may be changed to quiet, excited, happy, puzzled, etc.

2. Order -- ask the question, then call on a pupil.

3. Distribution -- evenly to all, but according to individual differences. Avoid a regular pattern or roll call -- pupils take it easy until their turn comes. Ask non-volunteers to repeat good answers for clinching; call on inattentive pupils to obtain alertness from all pupils.

4. Pace -- adapted to purpose and the class.

    a. Drill questions should be brief, concise and evoke a snappy answer.

    b. Thought questions are given at a slower pace, most of us go too fast.

5. Avoid repeating the question -- exception, when reading test questions or when a pupil has asked to have question repeated.

6. Arrangement

    a. Question should be logical (psychological) in sequence and should maintain interest.

    b. Mix drill and thought questions.

7. Return to the student who failed to answer -- avoid teacher-pupil duels.

8. In summary questions, have pupil list information on blackboard.

TYPES OF QUESTIONS TO AVOID

1. Leading -- suggests the answer, especially the "yes" answer. Example: "Isn't it correct to use direct pressure in bleeding?" This question often begins with "Doesn't" or "Isn't" or ends with it.

2. The catch question is deceptive, because of wording and incompleteness, or misleading implications. Example: "What is an appropriate antiseptic for first aid care of a wound?"

3. Leading or tugging questions. Example: "First aid care of shock includes proper position and ____________________?"

4. Question with needless words and poor phrasing. Example: "Who can tell us?" or "How about?"

5. The double question. Example: "Who was Koch and what did he do?"

6. The vague question -- ambiguous. Example: "What is the outmost covering of the body called and how do we take care of it?"

7. The elliptical question. Example: "What about a punctured wound?"

8. The premature question. Example: "What is the effect of anger on gastric juice?" Unless the class is ready for this, it will not evoke the proper answer.

9. The chorus stimulating questions. They are not thought provoking questions if all the class can think of the answer at the same time. After chorus responses, call on one student to recite as a sign of not accepting chorus work when it is not asked for.

10. Unnecessarily difficult questions. If the class feels that this type of question is beyond their capacity, they will be inattentive and coast along.

11. Whiplash questions used as a retort. "How do you know?" or "Did you actually count them?" or "What right have you to make such a statement?" A better answer would be: "Think of your answer." "Now, explain why you believe it is correct."

12. Questions to one student of the class only should be avoided.

13. The guessing question. Example: "Is tincture of Merthiolate a drug or an antiseptic?"

14. The pseudo-thought provoking question. Example: "Can Pasteur's treatment for rabies be used to cure a snakebite victim?" (It really is a leading question.)

15. The overlaid question -- it becomes ambiguous of its paradoxical nature or confusing appendages. Example: "If a minor is driving his brother's car and then has an accident, is his brother legally responsible or is his parent?"

Good types of questions are usually prefaced by the words "How," "Who," "Why," "What".

PUPILS' ANSWERS

1. Praise should be used productively and with variety. Use expressions "Very Good," "That's good logic," "Fine," "That's good thinking," etc.
2. Bestow criticisms where they belong.
3. Encourage slow pupils by making it possible for them to answer by asking questions that help them.
4. Have class evaluate answers -- cross evaluation -- permit defense of answer.
5. Insist on good English.
6. Insist on answers directed to class.

PUPIL QUESTIONS

1. Encourage them.
2. Avoid student attempts to sidetrack discussion.
3. Put aside irrelevant questions courteously.
4. Encourage pupil to answer his own questions by asking those which lead to point of difficulty -- avoid embarrassing students.
5. Admit honestly that you do not know if it is necessary.

6. Homework assignment asking pupils to evaluate by formulating questions on the unit serves as a good basis for review. Avoid:

   a. too many questions on topics not needed in review.

   b. failure to stress relationships.

   c. irrelevancies.

   d. incomplete coverage of the topics.

REFERENCES

Art of Questioning, Board of Education, 1927, New York City.

Principles and Practices of Teaching in Secondary School, N. Bossing.

THE HISTORY OF THE ENGLISH LANGUAGE

"Though our comparison might be bold, it would be just as if we were to say that the English language is a conglomerate of Latin words bound together with Saxon cement; the fragments of the Latin being partly portions being introduced directly from the parent quarry, with all their sharp edges, and partly pebbles of the same material, obscured and shaped by long rolling in a Norman or some other channel." -- Whewell

* *

The English language is a conglomerate, but its history is fascinating. Of course we don't know exactly when it started unless we would say it began when the Tower of Babel, mentioned in the Bible, was built. It is therefore, derived from the Indo-European division of all the several language areas in the world. The Indo-European group of languages is divided into nine branches: Germanic or Teutonic, Celtic, Romance or Italic, Slavonic, Baltic, Greek, Albanian, Armenian, Indo-Iranian. Migrations of large groups of people and inward impulses of growth caused some of these languages to develop several dialects which resulted in more languages. English is one of these languages that developed from the original Germanic - but it also owes a great deal to the Italic languages, Latin and French, from which much of its vocabulary has come.

Early in its history, England was known as Britain. Its people were farmers and hunters. They used words about farming, hunting, and home. Pillaging tribes descended upon Britain. The last of these tribes to arrive before the Roman Conquest were Celts. The Celts were a branch of Indo-European. They moved west across Europe and settled what used to be called Gaul and is now called France. Then some of them crossed the English Channel and established themselves in the British Isles. The Celtic language survived in Gaul until the coming of the Romans; then it was replaced by Vulgar Latin. It survived in Britain until the invasion of the Anglo-Saxons and Jutes in the fifth century. The Celtic language is somewhat like the modern Welsh. Early Britain was under a debt to the Celts for they were well established with their language when the Romans came. We have such words from them as bard, shamrock, whiskey, clan, dirk, etc.

In 55 B.C. (before Christ) some Roman legions landed on the southern coast of Britain to do some exploring for their general, Julius Caesar. After that successful trip many more Roman soldiers came over to Britain. Their rule and their language which was Latin, strongly influenced the people of Britain and their language. The Roman occupation was from 43 A.D. to 410 A.D. (A.D.: Anno Domini, the year of our Lord). Many of the Roman soldiers lived in camps (castra) that grew into cities named Chester, Lancaster, Dorchester, Westchester, Manchester, etc. They built paved roads (strata via) that gave us the word street and places such as Stratford and Streatham. The Roman word portus (port) came down to us in places such as Portsmouth and Portchester.

At the time of the Roman Empire -- (circa the beginning of the Christian Era to around 400 A.D.) the people who spoke the language which was to become English were scattered along the northern coast of Europe. They spoke a dialect of Low German. They actually spoke several different dialects, since there were several different tribes. The tribes that got to England after centuries had passed and the Roman power had failed, and the Romans had gone home, were the Jutes, Angles, and Saxons. We refer to them as Anglo-Saxons. The West Germanic language which they spoke was destined to be called "English".

Their first contact with civilization was a rather thin acquaintance with the Roman Empire on whose borders they lived. Probably certain Roman traders wandered among the tribes, and perhaps some of the Anglo-Saxons wandered into the Empire occasionally. During this period came many borrowings from Latin. These borrowings show some of the relationships of the Anglo-Saxons with the Romans. Words at this time that were borrowed were such as wine, cheese, butter, plum, cheap, kettle, bishop, gem, church. This was the Anglo-Saxon's first taste of civilization.

When the Roman power weakened and the Goths were pounding away at the Romans in the Mediterranean countries, the Anglo-Saxons began attacking Britain. As the Roman influence did not extend to the outlying parts of the British Isles, the fleeing Celts remained free in Scotland, Wales, and Ireland. From these vantage points they made periodic forays against the Romans in England which helped drive the Romans from the British Isles. We find today many influences of the Celts in the areas to which they fled. Those Celts that remained in Britain were forced to learn the language of the conquerors.

This was the period that the English language had its strongest beginning in the language of the Anglo-Saxons. It was the Angles who gave England the name "Angleland". This also was the period of King Arthur, who was not entirely mythological. King Arthur was a Romanized Celt, a general, though probably not a king. His success against the Anglo-Saxons was only temporary. By 550 A.D. the Anglo-Saxons were firmly established in Britain. They gave us many familiar words such as those that describe our family: father, child, man, and names of colors and animals: brown, sheep, the names of the days of the week and such words as God, the, and for.

It is significant to trace the development of the English language from this handful of invaders until the present. Their dialects have become the mighty instrument of communication, emotion, and literature now used by upward of 275 million people in the world. The more we trace this phenomenon, the more we shall realize that the history of our language is merely one aspect of the social and cultural history of these invaders' descendants.

Before advancing further, we must recognize the contribution of the Christian missionaries who used Latin in their prayers and rituals. In 597, St. Augustine led a religious group into Britain. Some of the words they contributed were pope, mass, priest, minister, altar, and cathedral.

In the eighth century the Anglo-Saxons had their troubles. The Vikings (Denmark and Norway) invaded the island. For a time a Danish king actually ruled on the throne of Britain. By the end of the ninth century, King Alfred defeated the Vikings. Some Danes remained to live in England. By 1000 the English language was a blend of mostly Germanic, Celtic, Latin (Latin, the language of Rome) and some Danish. The Danes influenced the English language with such words as sky, die, stag, happy, ski. The Danish influence is not so noticeable as the next invaders, the Norman-French.

In 1066, "William the Conqueror" (The Duke of Normandy) conquered Britain. As a result of this conquest, another change took place, the Duke's soldiers spoke French which stemmed from Latin. This was the great period of borrowing from the French. In the first centuries after the conquest, the chief influence of the French was exerted indirectly. The use of the alien tongue in commercial circles led to the loss of thousands of native English words, especially in the realm of abstract thought. The virile English tongue held firm, however, in the speech of the conquered; and by 1275 many people in England knew both French and English. Such words as chivalry, noble, courtesy, honor, sovereign, virtue, tournament, engine, flavor, vassal, color, etc. was the language of feudalism. The poor unhappy Anglo-Saxon named Wamba in the novel Ivanhoe, by Walter Scott, complained how the French changed the names of foods served on the Norman tables. He points out that while animals: ox, sheep, calf, swine, deer beef, mutton, pork, veal, venison when they are brought to the table. The "Saxon" serf had care of the animals when they were alive; but when they were killed, they were eaten by his "French" superiors. So many of the French words borrowed during this period have changed, have become thoroughly Anglicized, that we no longer are conscious of their derivation. Monosyllables such as ace, case, chase, face, race, place, lace, and trace are French.

The period between 1100 and 1500 was known as the Middle English period. During this period English began to sound as it does today. The Anglo-Saxon and French language became blended. They were blended into three distinct dialects: Northern, Midland, and Southern. The Midland language was spoken around London, the environment of the great poet Geoffrey Chaucer. Chaucer's works were so popular that the Midland dialect was accepted as the standard for British writers. Here is a passage from the work of the first great English poet, Chaucer, who lived in 1340-1400 A.D.

> "When that Aprille withe his shoures soote
> That droghte of Marche hath perced to the roote,
> And bathed every veyne in swich likour;
> Of wich vertu engendred is the floure."

Translated, it is:

> "When that April with his showers sweet with fruit
> That drought of March has pierced the root;
> And bathed every vein in sweet liquor that has power
> To generate therein and sire the flower."

The Crusades, carried on during the period 1100-1400 A.D., had their influence on the language by making the Latin and Greek languages in their literature very desirable reading and entertaining studies. Thus classical education was the supreme or finishing type of study for every Renaissance noble. Words illustrating expanded use of Latin are: abbreviate, alternate, eminent, deliquent, fidelity, sincerity, altitude, and fortitude.

Going back to early Middle English, we find that it is not one but a group of dialects, each of which must be mastered by the student. The resolution of this confusion was the adoption of London English as a basis for new "written" standard language. It came about under the pressures of many disparate factors:

1. The breakdown of direct English authority over Normandy (1204-65)

2. The gradual establishment of nationalism (1272-1400)

3. The rise and importance of the middle and laboring classes (1348-85)

4. The growing centralization of administration at the capital, accompanied by the rise of an administrative English (London Official English) based on the speech of London

5. The timely appearance of important works of Chaucer, Lydgate, and Ocleve, all of whom wrote London or South Eastern English

By 1420, a written form of the South East Midland dialect used in and about London was on its way to being a written standard for the entire country. Although much fine literature continued to be produced in the rival dialects of the Northwest and the North, the predominance of written London English was never after seriously challenged. When in the years 1476-1490, Caxton chose to use it for his printed books, the ground had been fully prepared for him.

The third and last period of English, extending from about 1476 until the present, actually consists of two distinct phases of language. In the earlier phase, which ends in the full tide of the Industrial Revolution about 1780, the principal pressures exerted on the language result from the invention of printing, the bast extension of literacy, the intellectual ferment of the Renaissance, and from the continuous struggle between the rising middle classes and the ruling aristocracy. The wide diffusion of the printed word should have worked toward linguistic uniformity, but the converse is true; hence the second phase. The immediate result was awareness of ideas and ideologies, awareness of the implications of language, awareness of class and society. And in spite of the normalizing tendencies of the printed language, in spite of the work of self-conscious grammarians, this phase of English is one of extremely rapid linguistic change.

Changes are apt to have violent social causes. The social cause here would seem to lie in the dislocation of the community, the clash of phonemic system against phonemic system resulting from the clash of the aristocratic and middle classes. The first industrial stronghold in Britain, East Anglia, developed a kind of generalized "lingua franca" with which they carried out their business affairs. Later in the 17th century, the settlement of the New England Colonies by the immigrants drawn principally from Southeastern England brought this type of English to the New World. Today it is the basis for the Northeastern Coastal American speech.

Within the limits of the Late Modern phase of English, from 1780 to the present, something like linguistic equilibrium has been re-established. Change has been slight and gradual. Individual, regional, and class divergencies still exist; but the written word, fostered by education, democratic institutions, and the accessibility of grammars and dictionaries has become supremely important.

Here are some percentages of contributions of other languages to English: 51% Latin and French; 25% Anglo-Saxon; 14% Greek; 10% other sources.

Let us remember that the Anglo-Saxon is the warp of the English language while Latin is the woof. Remember, too, that the history of the English language is but the history of the English people and their doings.

> We have been filibusters.
>
> We have plundered every other tongue for words to make our meaning clear.
>
> We have raided where we would.
>
> We have put ourselves under obligation to all strangers coming to our shores.
>
> We have put ourselves under obligation to those people whose shores we have visited.

It is quite unusual that no one was able to group words together for handy reference until Dr. Samuel Johnson published his Dictionary or Lexicon in 1755. His definitions were not all accurate as he gave his biased opinion in some of them. For example, (He disliked the Scottish people, he called oats "a grain which in England is generally given to horses but in Scotland supports the people.") When he was asked why he defined pastern as the knee of a horse, he admitted ignorance.

In America we think of Noah Webster as the father of the dictionary. His biggest and best dictionary appeared in 1841 when he was 82 years old. Webster was a Connecticut school teacher, a graduate of Yale. He early became a producer of books and an advocate of spelling reform, and this interest led him into the making of dictionaries. Webster has been more effective in simplifying spelling than any other lexicographer. His dictionary was in a sense an American counterpart of Johnson's. Both Johnson and Webster were intelligent men of strong and independent minds. They were both opinionated and crotchety and indulged in their personal idiosyncracies now and then. Being sane and wise, they brought more genius to the field of lexicography than it was used to during their times.

Our language grows and grows. It continually changes. One reason for its change is that 275 million people speak it over all parts of the earth. Other causes for change are developments in industry, commerce, science, intercourse between nations, new ideas, new fashions, new objects, wars, headlines, sports, immigration, and many, many others.

American English is different from that spoken in England, Australia, Ireland, Canada, Scotland, and Wales. These differences are considered dialects. There is one dialect that all English people who can read understand -- the written English. Although English writing is pretty much the same all over the world, it does change with the patterns of speech, changes in spelling, changes in style, and changes in culture.

It is interesting to note that in 1800, German, French, Spanish, and Russian were spoken by more people than those who spoke English. As mentioned above, today there are 275,000,000 people who speak as their native tongue - English; and from one-third to one-half more who speak it as a foreign or second language. The English language has left all languages behind except Russian.

Schlegal said, "The care of the national language I consider as, at all times, a sacred trust and a most important privilege of the higher orders of society. Every man of education should make it the object of his unceasing concern, to preserve his language pure and entire, to speak it, so far as is in his power, in all its beauty and perfection....... A nation whose language becomes rude and barbarous must be on the brink of barbarism in regard to everything else. A nation which allows her language to go to ruin, is parting with the best half of her intellectual independence, and testifies her willingness to cease to exist."

The poet Southey said, "It is with words as with sunbeams, the more they are condensed the deeper they burn."

NEW WORDS RESULT FROM

1. Inventions: walkie-talkie, radar
2. War: alligator, jet, foxhole
3. Sports: muff, gridiron, slice
4. Compounded Words: scofflaw, fallout, fairway
5. Places: (interesting backgrounds) Catskills, Flagstaff
6. People's Names: macadam, ammonia, silhouette
7. Adding Prefixes and Suffixes: prepackaged, consciousness
8. Slang: jitter-bug, corny, drag
9. Some Made-Up Words: cloverleaf, hairdo, recap
10. Soda Fountain Words: sundae, milkshake, cheeseburger
11. Clippings: ad, phone, auto

GENERAL REFERENCES

Beaty, John O., Southern University, The Fascinating History of English Words, Springfield, Mass., G. & C. Merriam Company, 1936.

Roberts, Paul, Understanding English, New York, Harper & Row, Publishers, 1958.

The Standard Dictionary of Facts, Buffalo, New York, The Frontier Press Company, 1919.

Webster's New World Dictionary of The American Language, New York, The World Publishing Company, 1953.

WAYS OF EVALUATING STUDENT PROGRESS

PURPOSES OF EVALUATION

1. To identify the needs of the learner
2. To provide important information for use in guidance
3. To stimulate self-direction
4. To aid in planning and replanning

TRAITS OF AN EVALUATION PROGRAM

1. Comprehensiveness
2. Flexibility
3. Continuity

IDENTIFICATION OF CHANGES IN BEHAVIOR

1. Degree of personal achievement
2. Ability to originate ideas and to appraise other ideas
3. Level of expressional competence
4. Social acceptability
5. Amount and quality of voluntary reading
6. Preferences for radio and TV programs

SPECIFIC METHODS OF EVALUATION

1. Objective questions
    a. Multiple choice
    b. Completion
    c. True-false
    d. Matching

2. Oral techniques
    a. Summaries
    b. Critiques
3. Checklists
4. Observation
5. The interview
    a. Diagnostic -- to discover facts, opinions, attitudes, and personal experiences
    b. Survey -- to discover how a representative cross-section feels about a particular problem
6. Anecdotal records -- to discover the status of individual pupils in:
    a. Behavior
    b. Motives
    c. Attitudes
7. Pupil self-evaluation
    a. Diaries
    b. Logs
        (1) Books and magazines read
        (2) Radio and television programs listened to and viewed
    c. Self-descriptive inventory using "Yes" or "No" on a series of questions about social, personal, and emotional behavior

Note: This method requires excellent rapport between the examiner and the examinee.

8. Rating scales -- to evaluate pupil's personality
    a. Formal
    b. Informal
9. Attitude Scales -- to measure attitudes or opinions
10. Sociometric methods -- to obtain data about the personal and social growth of pupils
11. Essay questions
    a. To provoke thought
    b. To measure ability to relate ideas
    c. To measure ability to organize material

SCOPE AND SEQUENCE CHART

(One X indicates grade level at which a skill is introduced and maintained; three X's indicate grade level at which a skill receives major emphasis; R indicates readiness.)

Taken from the Indianapolis, Indiana, Curriculum Guide,
(The Language Arts) Bulletins 35 and 36

LISTENING

	GRADE LEVEL											
	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should												
Listen attentively for												
enjoyment	X	X	X	X	X	X	X	X	X	X	X	X
information	X	X	X	X	X	X	X	X	X	X	X	X
directions	X	X	X	X	X	X	X	X	X	X	X	X
interpretation	R	X	X	X	X	X	X	XXX	XXX	XXX	XXX	XXX
Recognize												
differences in sounds	X	X	X	X	X							
sounds that rhyme	X	X	X	X	X	X						
initial, medial, ending sounds	X	X	X	X	X							
blends	X	X	X	X	X							
long and short vowel sounds	X	X	X	X	X							
Follow directions accurately	R	X	X	X	X	X	XXX	XXX	X	X	X	X
Follow oral presentations in order to contribute	R	X	X	X	X	X	X	X	X	X	X	X
Obtain												
an answer to a question	X	X	X	X	X	X	X	X	X	X	X	X
information accurately by hearing (auding)			R	X	X	X	X	X	X	X	X	X
Relate what is heard to own experience			X	X	X	X	X	X	X	X	X	X
Feel desire to contribute		R	X	X	X	X	X	X	X	X	X	X
Remember sequence of details		R	X	X	X	X	X	X	X	X	X	X
Avoid unnecessary questions	R	X	X	X	X	XXX	XXX	X	X	X	X	X
Distinguish between fact and opinion	R	X	X	X	X	X	X	X	XXX	XXX	XXX	XXX
Make critical evaluation of spoken word					X	X	X	X	XXX	XXX	XXX	XXX
Draw conclusions		R	X	X	X	X	X	X	X	X	XXX	XXX
Examine own prejudices					R	X	X	X	X	XXX	XXX	XXX
Question what has been said					R	X	X	X	X	XXX	XXX	XXX
Evaluate content objectively					R	X	X	XXX	XXX	X	X	X
Form opinion based on facts					R	X	X	X	X	X	X	X
Formulate generalization					R	X	X	X	X	X	X	X
Appreciate (enjoy) literature they hear	X	X	X	X	X	X	X	X	XXX	XXX	XXX	XXX
Listen for main ideas	R	X	X	X	X	X	X	X	X	X	X	X
Listen for points of view					R	X	X	X	X	X	X	X

LISTENING (continued)

GRADE LEVEL

	K	1	2	3	4	5	6	7	8	9	10	11	12
Listen for relaxation					X	X	X	X	X	X	X	X	X
Understand speaker's purpose								R	X	XXX	XXX	XXX	XXX
Test validity of speaker's argument									R	X	X	XXX	XXX
Recognize bias									R	X	XXX	XXX	XXX
Understand propaganda techniques									R	X	XXX	XXX	XXX
Summarize main ideas of speaker						R	X	X	X	X	X	X	XXX
Analyze details critically									R	X	X	XXX	XXX

READING

COMPREHENSION

PURPOSE

Pupils should	K	1	2	3	4	5	6	7	8	9	10	11	12
Have their own purpose for reading		X	X	X	X	X	X	X	X	X	X	X	X
Understand purpose of author						R	X	X	X	X	XXX	XXX	XXX

ORGANIZATION OF THOUGHT

Pupils should	K	1	2	3	4	5	6	7	8	9	10	11	12
Realize plan of book and of selection					X	X	X	X	X	X	X	X	X
Find main thought of selection		R	X	X	X	X	X	X	X	X	X	X	X
Understand plan of paragraph(s)				R	X	X	X	X	X	X	XXX	X	X
Recognize topic sentences				R	X	XXX	XXX	X	X	X	X	X	X
Find subordinate thoughts				R	X	XXX	XXX	X	X	X	X	X	X
Relate sequence of ideas (events)		R	X	X	X	X	X	X	X	X	X	X	X
Recognize transitions and disgressions									R	X	XXX	XXX	XXX
Recognize relationship of ideas		X	X	X	X	X	X	X	X	X	XXX	XXX	XXX
Summarize main idea(s) of selection			X	X	X	X	X	XXX	XXX	XXX	X	X	X

APPRECIATION

Pupils should Read and think critically	K	1	2	3	4	5	6	7	8	9	10	11	12
Interpret point of view, attitudes, and feelings of author						R	X	X	X	X	XXX	XXX	XXX
Interpret relationships: character to character; incident to incident; character to incident				R	X	X	X	X	X	X	XXX	XXX	XXX

READING
APPRECIATION (continued)

	GRADE LEVEL												
Pupils should	K	1	2	3	4	5	6	7	8	9	10	11	12
Realize difference between reality and make-believe		R	X	X	X	X	X	X	X	X	X	X	X
Predict outcomes; draw conclusions		XXX	X	X	X	X	X	X	X	X	X	X	X
Evaluate character traits		X	X	X	X	X	X	XXX	XXX	XXX	XXX	XXX	XXX
Understand implied meanings				R	X	X	X	X	X	X	XXX	XXX	XXX
Recognize and interpret picturesque language	X	X	X	X	X	X	X	X	X	X	X	X	X
Recognize and interpret figures of speech					R	X	X	X	X	X	X	X	X
Recognize and interpret symbolism and allusions								R	X	X	X	X	X
Recognize unnatural word order in poetry							R	X	X	X	X	X	X
Clarify concepts				X	X	X	X	X	X	X	X	X	X
Distinguish between the relevant and irrelevant		R	X	X	X	X	X	X	X	X	XXX	XXX	XXX
Realize difference between fact and opinion					R	X	X	X	XXX	XXX	XXX	XXX	XXX
Determine validity of information					X	X	X	X	X	X	XXX	XXX	XXX
Compare ideas from various sources					X	X	X	X	X	X	XXX	XXX	XXX
Read and think creatively (extend thinking)													
Read and think beyond reading material			X	X	X	X	X	X	X	X	XXX	XXX	XXX
Visualize as they read		X	X	X	X	X	X	X	X	X	X	X	X
Use story content as a basis for dramatization, construction, illustration, further reading		XXX	XXX	XXX	X	X	X	X	X	X	X	X	X
Prepare for audience reading (oral)		X	X	X	X	X	X	X	X	X	X	X	X
Relate information to own experience		X	X	X	X	X	X	X	X	X	X	X	X
Develop standards of personal conduct		XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX
Identify selves imaginatively with characters, events		X	X	X	X	X	X	X	X	X	X	X	X
Use information gained for hobbies, work, etc.		X	X	X	X	X	X	X	X	X	XXX	XXX	XXX
Read independently			XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX
Recall facts, ideas, impressions		R	X	X	X	X	X	X	X	X	XXX	XXX	XXX
Form sensory images		X	X	X	X	X	X	X	X	X	XXX	XXX	XXX

READING

MECHANICS

GRADE LEVEL

	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Recognize at sight an increasing number of words		XXX	XXX	X	X	X	X	X	X	X	X	X	X
Develop sentence sense		XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	X	X	X	X
Select key words					XXX	XXX	XXX	X	X	X	X	X	X
Recognize and make use of alphabetical sequence		X	XXX	XXX	X	X	X	X	X	X	X	X	X
Adapt speed to material and immediate purpose													
Skim (for specific detail and general impression)			R	X	X	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX
Read rapidly (for pleasure or general information)			X	X	X	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX
Read to study (for detailed instructions, information, answering questions, paraphrasing)			R	X	X	X	X	X	X	X	X	X	X
Read critically					X	X	X	X	X	X	XXX	XXX	XXX
Locate information for specific purpose													
Know the various sections of book		X	X	X	X	X	X	X	X	X	X	X	X
Be familiar with reference sources					X	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX
Be familiar with library facilities					X	X	X	XXX	XXX	XXX	XXX	XXX	XXX
Interpret charts, maps, graphs					X	XXX	XXX	XXX	XXX	X	X	X	X
Reduce regressions										X	X	X	X
Prepare for oral reading													
Understand and observe punctuation		XXX	XXX	XXX	X	X	X	X	X	X	X	X	X
Read phrase units with rhythm and expression		XXX	XXX	XXX	X	X	X	X	X	X	X	X	X
Pronounce words correctly	R	XXX	XXX	XXX	X	X	X	X	X	X	X	X	X
Enunciate clearly	R	XXX	XXX	XXX	X	X	X	X	X	X	X	X	X
Proofread					X	X	X	XXX	XXX	XXX	XXX	XXX	XXX
Understand structure and meaning of words		X	XXX	XXX	X	X	X	X	X	X	X	X	X

WORD ANALYSIS AND VOCABULARY DEVELOPMENT

STRUCTURAL ANALYSIS

	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Know parts of word													
Recognize base words, prefixes, suffixes		X	XXX	XXX	XXX	XXX	XXX	XXX	XXX	X	X	X	X
Recognize syllables				XXX	XXX	XXX	XXX	XXX	XXX	X	X	X	X
Identify compound words			XXX	XXX	XXX	XXX	XXX	X	X	X	X	X	X
Recognize variants of words		X	XXX	XXX	XXX	XXX	XXX	X	X	X	X	X	X

R E A D I N G (continued)

'WORD MEANING AND SKILLS

Pupils should	K	1	2	3	4	5	6	7	8	9	10	11	12
Match words with pictures		XXX	XXX	XXX									
Use picture, context, and phonetic clues together to attack new words independently		X	XXX	XXX	XXX	X	X	X	X	X	X	X	X
Select appropriate meaning and pronunciation of a word from context clues		XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	X	X	X	X
Infer meaning from context clues		XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	X	X	X	X
Associate meaning with word		XXX	XXX	XXX	X	X	X	X	X	X	X	X	X
Match words with definitions			XXX	XXX	XXX	XXX	X	X	X	X	X	X	X
Discriminate between words similar in form		XXX	XXX	XXX	XXX	XXX	X	X	X	X	X	X	X
Recognize synonyms, antonyms, homonyms			X	X	XXX	XXX	XXX	XXX	XXX	X	X	X	X
Develop an awareness of words with more than one meaning			X	XXX	XXX	XXX	XXX	X	X	X	X	X	X
Understand shades of meaning					R	X	X	X	X	X	X	X	X
Consider semantics: for multiple meanings, changes according to time and situation, emotional aspects									R	X	X	X	X

WORD ANALYSIS AND VOCABULARY DEVELOPMENT

DICTIONARY SKILLS

Pupils should	K	1	2	3	4	5	6	7	8	9	10	11	12
Know alphabetical arrangement (initial and succeeding letters)				R	XXX	XXX	X	X	X	X	X	X	X
Use guide words				R	XXX	XXX	X	X	X	X	X	X	X
Know accent and diacritical markings					XXX	XXX	X	X	X	X	X	X	X
Refer to pronunciation key at bottom of page in dictionary					XXX	XXX	X	X	X	X	X	X	X
Select preferred pronunciation and appropriate meaning					XXX	XXX	X	X	X	X	X	X	X
Pronounce word correctly several times					XXX	XXX	X	X	X	X	X	X	X
Enrich and enlarge vocabulary by concentrating on meanings of new words				R	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX
Differentiate between definition and example					XXX	XXX	XXX	X	X	X	X	X	X
Make use of tables, charts, codes, illustrations, etc., in dictionary					XXX	XXX	XXX	XXX	XXX	X	X	X	X

CONSIDERATION OF IDEA	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12
SOURCES													
Pupils should													
Sharpen and use powers of observations, recall, and imagination	R	X	X	X	X	X	X	X	X	X	X	X	X
Realize that incidents in their lives are significant and have possibilities for written expression	R	X	X	X	X	X	X	X	X	X	X	X	X
Be encouraged to think and write about subjects different from those they have written about previously				R	X	X	X	X	X	XXX	XXX	XXX	XXX
Hear examples of other pupils' writing on same general subject		R	X	X	X	X	X	X	X	X	X	X	X
Use reading experience as a source of ideas for writing		X	X	X	X	X	X	X	X	X	X	X	X
Exchange ideas with classmates	R	X	X	X	X	X	X	X	X	X	X	X	X
SELECTION													
Pupils should													
Consider general subject suggested; consider ideas thought of		X	X	X	X	X	X	X	X	X	X	X	X
Consider suitability of subject for audience					X	X	X	XXX	XXX	XXX	XXX	XXX	XXX
Limit scope of subject: decide on one phase of subject to write about and the angle to emphasize					XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX
ORGANIZATION													
Pupils should													
List ideas on subject		X	X	X	X	X	X	X	X	X	X	X	X
Group ideas		X	X	X	X	X	X	X	X	X	X	X	X
Select and arrange material in sequence		X	X	X	X	X	X	X	X	X	X	X	X
Select main ideas; subordinate less important ones; omit unnecessary details					XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX

W R I T I N G (continued)

GRADE LEVEL

ORGANIZATION	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Consider first paragraph					R	XXX	XXX	X	X	X	X	X	X
Plan structure of other paragraphs					X	XXX	XXX	XXX	XXX	X	XXX	X	X
Write topic sentences needed (necessarily for each paragraph)						R	X	X	X	X	XXX	X	X
Develop topic sentences						R	X	X	X	X	XXX	X	X
Plan satisfying conclusion for composition				R	X	X	X	X	X	X	XXX	X	X

DEVELOPMENT OF STYLE IN WRITING (in both original and practical expression)

	K	1	2	3	4	5	6	7	8	9	10	11	12
Use language which appeals to the senses					R	X	X	X	X	X	X	X	X
Enliven material by using													
Colorful details					X	X	X	XXX	XXX	XXX	XXX	XXX	XXX
Vigorous, expressive verbs and nouns; a suitable variety of modifiers						X	X	XXX	XXX	XXX	XXX	XXX	XXX
Experiments with apt and original figurative language							X	X	X	X	X	X	X
Select words carefully						X	X	XXX	XXX	XXX	XXX	XXX	XXX
Write in clear, complete sentences		R	X	X	X	X	X	X	X	XXX	XXX	XXX	XXX
Eliminate wordiness								R	X	XXX	XXX	XXX	XXX
Vary sentence structure					X	X	X	X	X	X	X	X	X

MECHANICS

HANDWRITING (manuscript and cursive)

	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Meet with ease their individual needs		X	X	X	X	X	X	XXX	XXX	XXX	XXX	XXX	XXX
Develop legibility, fluency, and accuracy in writing		X	X	X	X	X	X	XXX	XXX	XXX	XXX	XXX	XXX
Fix the habit of preparing neat compositions, letters, etc. Copy paper in acceptable form (Refer to section on "Handwriting.")		X	X	X	X	X	X	XXX	XXX	XXX	XXX	XXX	XXX

WRITING

SPELLING	K	1	2	3	4	5	6	7	8	9	10	11	12
								GRADE LEVEL					
Pupils should													
Spell correctly all words they write; check all written work for correct spelling		X	X	X	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX	XXX
Use knowledge of phonetics in spelling			X	X	XXX	XXX	XXX	XXX	XXX	X	X	X	X
Spell words by syllables				X	X	XXX	XXX	XXX	XXX	X	X	X	X
Divide words between syllables at end of line				X	X	XXX	XXX	XXX	XXX	X	X	X	X
Associate the written word with its sound meaning		X	X	X	X	X	X	X	X	X	X	X	X
Gain skill in analyzing compound words				X	X	XXX	XXX	X	X	X	X	X	X
Keep individual lists of misspelled words to master			X	X	X	X	X	X	X	X	X	X	X
Be aware of different spellings for some word (For details refer to section on "Spelling.")						X	X	X	X	X	X	X	X
LANGUAGE USAGE													
Pupils should													
Understand the following problem areas and master according to ability													
Problems of agreement													
Subject and verb					R	X	XXX	XXX	XXX	XXX	XXX	XXX	XXX
Pronoun and antecedent						X	X	X	X	XXX	XXX	XXX	XXX
Problems of the noun			X	X	X	X	X	X	X	X	X	X	X
Problems of pronoun						X	XXX	XXX	XXX	XXX	XXX	XXX	XXX
Problems of the verb													
Principal parts of verbs (especially most commonly used and forms to use with auxiliary					R	X	X	XXX	XXX	XXX	XXX	X	X
Sequence of tenses								X	X	X	X	X	X
Problems of adjectives and adverbs							X	XXX	XXX	XXX	XXX	X	X
Meaning value of prepositions and relationship of phrase to rest of sentence							R	X	XXX	X	X	X	X
Meaning value of conjunctions and relationship of clause to rest of sentence													
Compound parts of sentence					X	X	X	X	X	X	X	X	X
Compound sentences								XXX	X	X	X	X	X

WRITING

GRADE LEVEL

LANGUAGE USAGE (continued)	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Subordination purpose in complex sentences								R	XXX	XXX	XXX	XXX	XXX
Adverbial and simplest adjective clause									X	XXX	XXX	X	X
Other dependent clauses										XXX	XXX	XXX	X
Problems of contraction					X	X	X	X	X	X	X	X	X
Formation and uses of participle for purposes of structure and variation										X	XXX	XXX	XXX
Use of gerund and infinitive for purposes of structure and variation											XXX	XXX	XXX
Problem of negatives (avoid double negative)						X	X	X	X	X	X	X	X

WRITING

SENTENCE STRUCTURE

	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Understand the following problem areas and master according to ability													
Parts of sentence													
Subject					R	X	X	X	X	X	X	X	X
Predicate					R	X	X	X	X	X	X	X	X
Modifiers							X	X	X	X	X	X	X
Single words							X	X	X	X	X	X	X
Phrases								X	X	X	X	X	X
Clauses									X	X	X	X	X
Complements							R	X	XXX	X	X	X	X
Predicate adjective							X	X	X	X	X	X	X
Predicative Nominative								X	X	X	X	X	X
Direct Object								X	X	X	X	X	X
Sentences according to meaning													
Declarative and interrogative			X	X	X	X	X	X	X	X	X	X	X
Exclamatory and imperative				X	X	X	X	X	X	X	X	X	X
Sentences according to form													
Simple					R	X	X	X	X	X	X	X	X
Compound								XXX	X	X	X	X	X
Complex								R	XXX	XXX	XXX	XXX	XXX

WRITING

SENTENCE STRUCTURE (continued)

	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Adverbial and simplest adjective clauses									X	XXX	XXX	X	X
Other dependent clauses										XXX	XXX	XXX	X
Compound complex										X	X	X	X
Complete sentences													
Elimination of comma-splice (comma instead of period)					X	X	X	X	X	X	XXX	XXX	X
Elimination of fragments used as sentences					X	X	X	X	X	X	XXX	XXX	X
Elimination of run-on sentences (two or more sentences with no punctuation separating them)			X	X	X	X	X	X	X	X	XXX	XXX	X
Choppy sentences							X	X	X	X	X	X	X
Principles of sentence structure to communicate thoughts in clear, concise, and effective language					R	X	X	X	X	XXX	XXX	XXX	XXX

WRITING

PUNCTUATION (For rules besides those listed, refer to textbook.)

	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Understand rules for punctuation and use correctly													
End punctuation		X	X	X	X	X	X	X	X	X	X	X	X
Period after abbreviations and initials			X	X	X	X	X	X	X	X	X	X	X
Comma before simple coordinate conjunction which joins independent clauses (unless clauses are short and meaning is clear)								X	X	X	X	X	X
Comma after yes and no in partial answer to question					X	X	X	X	X	X	X	X	X
Comma to set off words in direct address					X	X	X	X	X	X	X	X	X
Comma to separate parts of dates and addresses				X	X	X	X	X	X	X	X	X	X

WRITING

PUNCTUATION (continued)	K	1	2	3	4	5	6	7	8	9	10	11	12
							GRADE LEVEL						
Comma after introductory adverbial clauses (for clearness)								R	X	X	X	X	X
Comma after introductory participial phrase										X	X	X	X
Comma(s) to set off parenthetical expressions								X	X	X	X	X	X
Comma within a series (comma before and optional)					X	X	X	X	X	X	X	X	X
Other uses of comma to insure clearness						X	X	X	X	X	X	X	X
Semicolon between independent clauses with no conjunction									X	X	X	X	X
Pupils should													
Understand rules for punctuation and use correctly (continued)													
Apostrophe													
Contractions			R	X	X	X	X	X	X	X	X	X	X
Possessive forms of nouns					R	X	X	X	X	X	X	X	X
Plurals of letters, figures, symbols							X	X	X	X	X	X	X
Hyphen to divide syllables at end of line					X	X	X	X	X	X	X	X	X
Quotation marks to enclose exact words of speaker				X	X	X	X	X	X	X	X	X	X
Quotation marks to enclose the title of story, poems, song, and a speech when used in a sentence					X	X	X	X	X	X	X	X	X
Colon before an itemized list and before long formal quotation							X	X	X	X	X	X	X
Colon after salutation of business letter					R	X	X	X	X	X	X	X	X
Dash, parenthesis, and brackets								X	X	X	X	X	X
Underline titles of books, newspapers, magazines when used in a sentence							X	X	X	X	X	X	X

WRITING

CAPITALIZATION

	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Understand rules for capitalization and use correctly													
Proper names		X	X	X	X	X	X	X	X	X	X	X	X
Initials			X	X	X	X	X	X	X	X	X	X	X

WRITING

CAPITALIZATION (continued)

	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12
Abbreviations of proper names			X	X	X	X	X	X	X	X	X	X	X
Titles such as Mr., Miss, Mrs., Dr. used with proper names			X	X	X	X	X	X	X	X	X	X	X
First word in													
Sentence		X	X	X	X	X	X	X	X	X	X	X	X
Each line of poetry				X	X	X	X	X	X	X	X	X	X
First word of quotation if quoted part begins with capital					X	X	X	X	X	X	X	X	X
Proper adjectives				R	X	X	X	X	X	X	X	X	X
The words I and O		X	X	X	X	X	X	X	X	X	X	X	X
All words in a title except articles, prepositions of fewer than five letters, and simple coordinate conjunctions				R	X	X	X	X	X	X	X	X	X
Words applying to the Deity			R	X	X	X	X	X	X	X	X	X	X
Words applying to blood relationship only when the word takes the place of the proper name: I gave it to Mother. This is my mother.			X	X	X	X	X	X	X	X	X	X	X
North, east, south, west, and combinations only when they refer to sections of the country					X	X	X	X	X	X	X	X	X
Names of seasons of the year only when they are personified					X	X	X	X	X	X	X	X	X
Names of academic subjects which come from names of language						X	X	X	X	X	X	X	X
Other rules for capitalization (Refer to Textbook.)											X	X	X

WRITING

SOCIAL LETTER

	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Use slant or block heading					X	X	X	X	X	X	X	X	X
Use same form in complimentary close and signature					X	X	X	X	X	X	X	X	X
Use same form in superscription and return address					X	X	X	X	X	X	X	X	X
Follow salutation with a comma					X	X	X	X	X	X	X	X	X
Paragraph body of letter properly					X	X	X	X	X	X	X	X	X

WRITING

	GRADE LEVEL												
SOCIAL LETTER (continued)	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Follow complimentary close with comma					X	X	X	X	X	X	X	X	X
Use appropriate stationery							X	X	X	X	X	X	X
Fold stationery properly					X	X	X	X	X	X	X	X	X
Use abbreviations only when necessary					X	X	X	X	X	X	X	X	X
BUSINESS LETTER					R	X	X	X	X	X	X	X	X
Pupils should													
Use block heading (right-hand side of page)					R	X	X	X	X	X	X	X	X
Use of block form of inside address					R	X	X	X	X	X	X	X	X
Follow salutation with colon					R	X	X	X	X	X	X	X	X
Paragraph body of letter properly					R	X	X	X	X	X	X	X	X
Space properly between parts of letter					R	X	X	X	X	X	X	X	X
Follow complimentary close with comma (right-hand side of page)					R	X	X	X	X	X	X	X	X
Use appropriate stationery					R	X	X	X	X	X	X	X	X
Fold stationery properly					R	X	X	X	X	X	X	X	X
Write superscription and return address					R	X	X	X	X	X	X	X	X
Use abbreviations only when necessary					R	X	X	X	X	X	X	X	X
OUTLINE					R	X	X	XXX	XXX	X	X	X	X
Pupils should													
Use acceptable pattern of subordination							R	XXX	XXX	X	X	X	X
Use periods after numerals and letters							R	X	X	X	X	X	X
Use at least two sub-topics, if any							R	X	X	X	X	X	X
Use capital letter for only the first word of any item					R	X	X	X	X	X	X	X	X
Use no period after topical entry					R	X	X	X	X	X	X	X	X
Use parallel structure of items							R	X	X	X	X	X	X
Use consistent forms: all topical or all sentence outline								X	X	X	X	X	X

SUGGESTIONS FOR SPECIFIC TYPES OF WRITING	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12
SIMPLE NARRATIVE		R	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Select and arrange story material				X	X	X	X	X	X	X	X	X	X
Omit non-essentials					R	X	X	X	X	X	X	X	X
Interest the reader early					X	X	X	X	X	X	X	X	X
Project personality into the plot with a sense of the dramatic								X	X	X	X	X	X
Bring the story to a satisfactory end					X	X	X	X	X	X	X	X	X
SECRETARY'S MINUTES					R	X	X	X	X	X	X	X	X
Pupils should													
Record time, place, attendance, presiding officers						X	X	X	X	X	X	X	X
Record committee reports							X	X	X	X	X	X	X
Record business, discussion, results of voting						R	X	X	X	X	X	X	X
Record program notes, if any						R	X	X	X	X	X	X	X
Record adjournment							X	X	X	X	X	X	X
NOTE-TAKING													
Pupils should													
Select best source material						X	X	X	X	X	X	X	X
Record pertinent information						X	X	X	X	X	X	X	X
Use consistent form—outline, sentence, paragraph						X	X	X	X	X	X	X	X
Show quoted material and acknowledge source						X	X	X	X	X	X	X	X
Record author, title, publisher, place of publishing, volume, date, page reference						X	X	X	X	X	X	X	X
Proofread notes before leaving reference book, etc.						X	X	X	X	X	X	X	X

WRITING

GRADE LEVEL

	K	1	2	3	4	5	6	7	8	9	10	11	12
CLASS AND ROOM NEWSPAPER		X	X	X	X	X	X	X	X				
Pupils should understand some fundamental techniques of the various types of newspaper writing and contribute													
News stories		X	X	X	X	X	X	X	X				
Features				X	X	X	X	X	X				
Sports						X	X	X	X				
Editorials								X	X				
Advertising								X	X				
Pupils may wish to include jokes, crossword puzzles, and other items of interest					X	X	X	X	X				
AUTOBIOGRAPHY				R	X	X	X	X	XXX	XXX	X	X	X
Pupils should													
View themselves objectively									X	X	X	X	X
Enliven material with colorful detail							X	X	X	X	X	X	X
Select either a chronological or topical plan of development						R	X	X	X	X	X	X	X
POETRY		X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Give free reign to the imagination		X	X	X	X	X	X	X	X	X	X	X	X
Express ideas in rhythmic language		X	X	X	X	X	X	X	X	X	X	X	X
View subject in an imaginative way		X	X	X	X	X	X	X	X	X	X	X	X
Use figurative and picturesque language		X	X	X	X	X	X	X	X	X	X	X	X
SHORT STORIES (as a type)								R	X	X	X	X	X
Pupils should													
Combine the real with the unreal (for fantasy)								R	X	X	X	X	X
Build plot to a climax								R	X	X	X	X	X
Create characters								R	X	X	X	X	X
Put characters and happenings into an appropriate setting								R	X	X	X	X	X
Create suspense								R	X	X	X	X	X
Reach a satisfying conclusion								R	X	X	X	X	X

WRITING

	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12
PLAYS						R	X	X	X	X	X	X	X
Pupils should													
Create a plot							X	X	X	X	X	X	X
Reveal character by dialogue							X	X	X	X	X	X	X
Advance the plot by dialogue only							X	X	X	X	X	X	X
ANNOUNCEMENTS AND DIRECTIONS													
Pupils should													
Answer questions and give information with accuracy					X	X	X	X	X	X	X	X	X
Present complete information					X	X	X	X	X	X	X	X	X
Use short, clear sentences					X	X	X	X	X	X	X	X	X
Follow logical sequences					X	X	X	X	X	X	X	X	X
DESCRIPTIONS							R	X	X	X	X	X	X
Pupils should													
Limit scope of picture							R	X	X	X	X	X	X
Select pertinent details; observe accurately							R	X	X	X	X	X	X
Follow appropriate sequence							R	X	X	X	X	X	X
Use vivid words to appeal to the senses							R	X	X	X	X	X	X
Revise for exact communication of thought							R	X	X	X	X	X	X
EXPLANATIONS AND REPORTS					X	X	X	X	X	X	X	X	X
Pupils should													
Observe details					X	X	X	X	X	X	X	X	X
Choose information through research					X	X	X	X	X	X	X	X	X
Support generalizations with specific details					X	X	X	X	X	X	X	X	X
Use visual aids if needed					X	X	X	X	X	X	X	X	X

WRITING

ESSAYS (as a type)	K —1	2	3	4	5	6	7	8	9	10	11	12
Informal essays										X	X	X
Pupils should												
Understand the purpose and mood of the personal essay										X	X	X
Draw from a wealth of personal experiences and observations to illuminate a personal opinion										X	X	X
Write in a friendly, personal style										X	X	X
Reflect the writer's personality, interests, and moods through choice of subject, material, and style										X	X	X
Formal essays											X	X
Pupils should												
Recognize the purpose: inform, persuade, convince											X	X
Gather information to support opinion											X	X
Develop essay in logical order											X	X
Revise with attention to sentence structure, effective expression, transition, proportion, and mechanics											X	X
SUMMARIES					X	X	X	X	X	X	X	X
Pupils should												
Select important idea(s)					X	X	X	X	X	X	X	X
Eliminate unnecessary details					X	X	X	X	X	X	X	X
Check for exactness in reporting author's idea					X	X	X	X	X	X	X	X
PRECIS									X	X	X	X
Pupils should												
Select important ideas; omit unnecessary details									X	X	X	X
Retain mood or tone of original selection									X	X	X	X
Keep length to not more than one-third of the original selection									X	X	X	X
Check for exactness in reporting author's idea									X	X	X	X

WRITING

	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12
CHARACTER SKETCHES								X	X	X	X	X	X
Pupils should													
Observe people carefully								X	X	X	X	X	X
Understand with sympathy								X	X	X	X	X	X
Place character in natural surroundings								X	X	X	X	X	X
Select particular idea to point up								X	X	X	X	X	X
Use details to support that idea								X	X	X	X	X	X
Write with sincerity								X	X	X	X	X	X
LIBRARY (RESEARCH) PAPERS						R	X	X	X	X	X	X	X
Pupils should													
Compile a bibliography						X	X	X	X	X	X	X	X
Use card catalog						X	X	X	X	X	X	X	X
Author card						X	X	X	X	X	X	X	X
Title card						X	X	X	X	X	X	X	X
Subject card							X	X	X	X	X	X	X
Cross reference card							X	X	X	X	X	X	X
Find which books by a specific author are in the library						X	X	X	X	X	X	X	X
Use reference book as a source of information: title page, copyright date, preface, foreword, introduction, table of contents, list of illustrations, maps, charts, appendix, glossary, index, bibliography					X	X	X	X	X	X	X	X	X
Use Reader's Guide to Periodical Literature								R	X	X	X	X	X
Pupils should													
Gain familiarity with scope of reference books in library													
Encyclopedias					X	X	X	X	X	X	X	X	X
Dictionaries					X	X	X	X	X	X	X	X	X
Biographical material						X	X	X	X	X	X	X	X
World Almanac						X	X	X	X	X	X	X	X
Indexes of quotations							X	X	X	X	X	X	X
Short story indexes											X	X	X
Gather information by interview							X	X	X	X	X	X	X
Take Notes					X	X	X	X	X	X	X	X	X
Ascribe quotations to proper sources							XXX	XXX	XXX	XXX	XXX	XXX	XXX

SPEAKING

	GRADE LEVEL												
SELECTION OF IDEA	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should choose subjects according to purpose, audience, and length of time allotted				X	X	X	X	X	X	X	X	X	X
Topics familiar to pupils		X	X	X	X	X	X	X	X	X	X	X	X
Observations of life about them: birds, wild life, gardens, buildings, monuments		X	X	X	X	X	X	X	X	X	X	X	X
Books, magazines, movies, television, and radio		X	X	X	X	X	X	X	X	X	X	X	X
Local and national events, topics				X	X	X	X	X	X	X	X	X	X
Controversial subjects												X	X
Processes to be explained, illustrated, or demonstrated										X	X	X	X
Interviews related to source finding					X	X	X	X	X	X	X	X	X
Vocations									X	X	X	X	X
Reports of material (activities) presented to other classes					X	X	X	X	X	X	X	X	X
Pupils should participate also in speech situations such as:													
Simple parliamentary procedure						X	X	X	X	X	X	X	X
Oral reading--to illustrate, to interpret		X	X	X	X	X	X	X	X	X	X	X	X
Pupils should participate also in speech situations such as (continued)													
Social amenities		X	X	X	X	X	X	X	X	X	X	X	X
Introductions--self, friends, classmates, visitors		X	X	X	X	X	X	X	X	X	X	X	X
Host, hostess		X	X	X	X	X	X	X	X	X	X	X	X
Greetings		X	X	X	X	X	X	X	X	X	X	X	X
Expression of thanks, apology, congratulations		X	X	X	X	X	X	X	X	X	X	X	X
Invitations		X	X	X	X	X	X	X	X	X	X	X	X
Telephone conversations		X	X	X	X	X	X	X	X	X	X	X	X
Informal after-dinner talks											X	X	X
Interviews		R	R	X	X	X	X	X	X	X	X	X	X
Group discussions		X	X	X	X	X	X	X	X	X	X	X	X

SPEAKING

DEVELOPMENT AND ORGANIZATION OF IDEAS

	GRADE LEVEL												
Pupils should	K	1	2	3	4	5	6	7	8	9	10	11	12
Know how to carry on conversations and informal discussion		X	X	X	X	X	X	X	X	X	X	X	X
Know how to talk about a definite, worthwhile topic				X	X	X	X	X	X	X	X	X	X
Organize ideas so that speech has a purpose				X	X	X	X	X	X	X	X	X	X
Organize main and subordinate ideas so speech has a structure that both speaker and audience are aware of													
Introductions: attention-getter and /or background material needed for audience to follow speech						R	X	X	X	X	X	X	X
Body:						R	X	X	X	X	X	X	X
First main point and supporting material													
Second main point and supporting material													
Conclusions: May be the last and most important point, a summarizing sentence or two, or a statement of results, etc.						R	X	X	X	X	X		
Follow logical arrangement in outline						R	X	X	X	X	X	X	X
Think through whole idea before speaking; practice before imaginary or requested audience (mother, father, friend)				X	X	X	X	X	X	X	X	X	X
Know where to find further information if it is needed--books, magazines, newspapers, radio, movies, television		X	X	X	X	X	X	X	X	X	X	X	X

MECHANICS

EFFECTIVE PRESENTATION

Pupils should	K	1	2	3	4	5	6	7	8	9	10	11	12
Have an understanding of, and familiarity with, material for talk or speech					X	X	X	XXX	XXX	XXX	XXX	XXX	XXX
Look directly at audience		X	X	X	X	X	X	X	X	X	X	X	X
Present information clearly, concisely, and naturally		X	X	X	X	X	X	X	X	X	X	X	X
Speak with sincerity and animation				X	X	X	X	X	X	X	X	X	X
Speak with a pleasing voice which everyone in room can hear easily		X	X	X	X	X	X	X	X	X	X	X	X

MECHANICS (continued)

EFFECTIVE PRESENTATION	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Speak in various tempos with voice modulation to interpret ideas and to hold attention				X	X	X	X	X	X	X	X	X	X
Avoid beginning sentences with expressions such as why, uh, ah, well		X	X	X	X	X	X	X	X	X	X	X	X
Pronounce words correctly		X	X	X	X	X	X	X	X	X	X	X	X
Enunciate syllables				R	X	X	X	X	X	X	X	X	X
Use natural gestures					X	X	X	X	X	X	X	X	X
Handle notes or other material unobtrusively							X	X	X	X	X	X	X
Improve their oral reading; be guided by punctutation marks and by thought		R	X	X	X	X	X	X	X	X	X	X	X

ACCEPTED PATTERNS OF SPEECH

	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Speak in complete sentences		X	X	X	X	X	X	X	X	X	X	X	X
Employ correct language usage		X	X	X	X	X	X	X	X	XXX	X	X	X
Use substitutes for and, but, so, said				R	X	X	X	X	X	XXX	X	X	X
Use a pleasing variety in length of sentences and in sentence structure					X	X	X	X	X	X	X	X	X

WORD ANALYSIS AND VOCABULARY DEVELOPMENT

	K	1	2	3	4	5	6	7	8	9	10	11	12
Pupils should													
Show skill in use of words													
Use fresh, vivid, exact words						X	X	X	X	X	X	X	X
Use effective verbs and nouns; use specific and colorful adjectives					R	X	X	X	X	X	X	X	X
Use synonyms with proper shades of meaning					X	X	X	X	X	X	X	X	X
Use original, fresh figures of speech						X	X	X	X	X	X	X	X
Check on doubtful words in dictionary before using, for syllables, accents, correct pronunciation, spelling, shades of meaning					X	X	X	X	X	X	X	X	X
Pronounce and use new word several times; make a conscious effort to employ new words		X	X	X	X	X	X	X	X	X	X	X	X

SUGGESTIONS FOR SPECIFIC TYPES OF SPEAKING

		GRADE LEVEL											
		1	2	3	4	5	6	7	8	9	10	11	12
CONVERSATION		X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Be courteous; show consideration for others		X	X	X	X	X	X	X	X	X	X	X	X
Talk about pleasant topics		X	X	X	X	X	X	X	X	X	X	X	X
Talk about things which interest the group		X	X	X	X	X	X	X	X	X	X	X	X
Use slang only to add humor or sparkle							X	X	X	X	X	X	X
Make appropriate reponses to remarks in conversation						X	X	X	X	X	X	X	X
Be sensitive to occasions when and places where they should not talk		X	X	X	X	X	X	X	X	X	X	X	X
QUESTION AND ANSWER SITUATIONS		X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Ask thought-provoking questions			X	X	X	X	X	X	X	X	X	X	X
Answer the question precisely and concisely	X	X	X	X	X	X	X	X	X	X	X	X	X
DISCUSSION													
Pupils should													
Realize that discussion is an interchange of ideas	X	X	X	X	X	X	X	X	X	X	X	X	X
Know the purpose, the type of discussion, the subject to be discussed (general and specific), and the time allotted					R	X	X	X	X	X	X	X	X
Accept responsibility for participating					X	X	X	X	X	X	X	X	X
Observe common rules of courtesy	X	X	X	X	X	X	X	X	X	X	X	X	X
COMMITTEE AND CLUB WORK	X	X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Practice simple parliamentary rules of procedures					X	X	X	X	X	X	X	X	X
Take part in small group activities	X	X	X	X	X	X	X	X	X	X	X	X	X

SPEAKING

	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12
ANNOUNCEMENTS AND DIRECTIONS			R	X	X	X	X	X	X	X	X	X	X
Pupils should													
Answer questions and give information with accuracy	R	X	X	X	X	X	X	X	X	X	X	X	X
Present adequate information				X	X	X	X	X	X	X	X	X	X
Use short, clear sentences	R	X	X	X	X	X	X	X	X	X	X	X	X
Follow logical sequence	R	X	X	X	X	X	X	X	X	X	X	X	X
EXPLANATION AND REPORTS				R	X	X	X	X	X	X	X	X	X
Pupils should													
Observe details				R	X	X	X	X	X	X	X	X	X
Choose information through research				R	X	X	X	X	X	X	X	X	X
Support generalizations with specific details						X	X	X	X	X	X	X	X
Use visual aids if needed				R	X	X	X	X	X	X	X	X	X
ORAL READING OF PROSE													
Pupils should													
Read by thought units		X	X	X	X	X	X	X	X	X	X	X	X
Use suitable tempos, rhythms		X	X	X	X	X	X	X	X	X	X	X	X
Use well-modulated voice		X	X	X	X	X	X	X	X	X	X	X	X
Show facial expression		X	X	X	X	X	X	X	X	X	X	X	X
Read to express meaning of selection		X	X	X	X	X	X	X	X	X	X	X	X
POETRY	X	X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Choose a poem suitable for maturity level		X	X	X	X	X	X	X	X	X	X	X	X
Understand a poem before a reading orally or memorizing					X	X	X	X	X	X	X	X	X
Read complete thoughts rather than just lines		X	X	X	X	X	X	X	X	X	X	X	X
Read to express mood and meaning of the poem	X	X	X	X	X	X	X	X	X	X	X	X	X
Understand that not all poetry rhymes		X	X	X	X	X	X	X	X	X	X	X	X

S P E A K I N G

	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12.
STORY	R	X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Observe straight-forward sequence of most important events; omit non-essentials	R	X	X	X	X	X	X	X	X	X	X	X	X
Select a good beginning (to arouse interest)	X	X	X	X	X	X	X	X	X	X	X	X	X
Develop the story to a climax	X	X	X	X	X	X	X	X	X	X	X	X	X
Develop climax and satisfactory closing	R	X	X	X	X	X	X	X	X	X	X	X	X
Project personality into story with a sense of the dramatic	R	X	X	X	X	X	X	X	X	X	X	X	X
Use a variety of words		R	X	X	X	X	X	X	X	X	X	X	X
BOOK REVIEW OR SHORT STORY	R	X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Reduce main idea of story to a good sentence that can be supported by examples						X	X	X	X	X	X	X	X
Select background of characters or unusual situation which pupil wishes to share with classmates (not to be confused with childish retelling of story)						X	X	X	X	X	X	X	X
State specific reasons for liking or disliking book	R	X	X	X	X	X	X	X	X	X	X	X	X
Analyze characters					X	X	X	X	X	X	X	X	X
Sense interrelationship of plot, characters, setting							X	X	X	X	X	X	X
Compare books	R	X	X	X	X	X	X	X	X	X	X	X	X
Discuss significance of book										X	X	X	X
REPORTS IN CONTENT AREAS				X	X	X	X	X	X	X	X	X	X
Pupils should													
Use their own phraseology				X	X	X	X	X	X	X	X	X	X
Be selective in choosing facts; omit unnecessary details				X	X	X	X	X	X	X	X	X	X
Cite authority (title, author, etc.)						X	X	X	X	X	X	X	X

SPEAKING	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12
ANECDOTE	X	X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Use general topic sentences						X	X	X	X	X	X	X	X
Present incident; conclude promptly, usually at point of climax						X	X	X	X	X	X	X	X
CHORAL SPEAKING	X	X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Blend voices with others	X	X	X	X	X	X	X	X	X	X	X	X	X
Follow director	X	X	X	X	X	X	X	X	X	X	X	X	X
Learn to keep with others who are speaking same part	X	X	X	X	X	X	X	X	X	X	X	X	X
Show interest and enthusiasm	X	X	X	X	X	X	X	X	X	X	X	X	X
Fit body and facial expression to the mood of the selection	X	X	X	X	X	X	X	X	X	X	X	X	X
DESCRIPTION	R	X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Limit scope of picture					X	X	X	X	X	X	X	X	X
Select pertinent details					X	X	X	X	X	X	X	X	X
Follow appropriate sequence	R	X	X	X	X	X	X	X	X	X	X	X	X
Choose fresh, vivid words to appeal to senses			R	X	X	X	X	X	X	X	X	X	X
Limit the use of qualifying expressions					X	X	X	X	X	X	X	X	X
PERSONAL EXPERIENCES	X	X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Tell incident briefly	R	X	X	X	X	X	X	X	X	X	X	X	X
Enliven material with colorful detail		X	X	X	X	X	X	X	X	X	X	X	X
Relate incidents in sequence	R	X	X	X	X	X	X	X	X	X	X	X	X

SPEAKING

	GRADE LEVEL												
	K	1	2	3	4	5	6	7	8	9	10	11	12
DRAMATIZATION		X	X	X	X	X	X	X	X	X	X	X	X
Pupils should													
Understand the entire play; see it as a whole		X	X	X	X	X	X	X	X	X	X	X	X
Know some of the techniques of role interpretation		X	X	X	X	X	X	X	X	X	X	X	X
Develop a resourcefulness on the stage		X	X	X	X	X	X	X	X	X	X	X	X
Have command of the mechanics of speaking		X	X	X	X	X	X	X	X	X	X	X	X
INTERVIEW				X	X	X	X	X	X	X	X	X	X
Pupils should													
Organize questions beforehand to save time		X	X	X	X	X	X	X	X	X	X	X	X
Ask questions which pertain to the subject		X	X	X	X	X	X	X	X	X	X	X	X